

SATURDAY, SEPTEMBER 29, 1877.

No. 282, New Series.

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LITERATURE.

A Selection from the Dispatches, Treaties, and other Papers of the Marquess Wellesley, K.G., during his Government of India. Edited by Sidney J. Owen, M.A. (Oxford: Clarendon Press, 1877.)

MACAULAY'S two brilliant essays have made familiar, even to his notorious school-boy, the story of the foundation of our Indian Empire by Clive, and its early consolidation by Warren Hastings. What follows until the period of the Mutiny is little known except to the students of Indian history; and the general public has but a vague idea of the strange series of events which has built up the greatest foreign dependency the world has seen since the Proconsul of Bithynia held the then richest portions of Asia under the benevolent sway of Rome. In India more than anywhere else have Englishmen shown their character of an Imperial race, and of all our English rulers Lord Wellesley possessed the special type of an Imperial mind. He was the true author of the policy which is now acknowledged as alone providing for our safety in India, and supplying a just reason for our presence there. A policy which asserts the paramount authority of our rule, respecting the rights of independent princes, guiding them even in their internal government by precept and example, but interfering with them only for their subjects' welfare, and enforcing the general peace by maintaining in our own hands alone the sword. It may seem paradoxical to connect with a policy of peace the warlike administration of Lord Wellesley—the Governor-General who especially provoked the jealousy of the peace-loving Court of Directors by his interference in the politics of native Courts, and by organising military expeditions instead of attending to mercantile investments. But, in fact, the days of the Trading Company were over, and an Empire had been thrust on their unwilling hands. The fall of the Mogul Empire had left India a prey to contending armies, and the rise of the Mahrattas had introduced a power which lived by war and plunder, and rendered peace impossible. The Marquis of Wellesley saw clearly that the only hope of peace for India was the establishment of English authority, and the substitution of English arbitration in the disputes of the native Courts in place of an appeal to the sword. To gain this end he did not shrink from war; but, though his administration closed in unexpected disaster, though a peace-at-any-price successor was sent out to reverse

his policy, it bore its fruit in time, and the India of the present day is, to some extent, the realisation of his dreams—that Empire which he, first of English statesmen, had in view, and to create which he did more than any other ruler.

His first war with Tippoo was forced upon him. He arrived in India at the time of Napoleon's Egyptian Expedition, and our hereditary enemy Tippoo, who had been scotched, not destroyed, by Lord Cornwallis, was in open correspondence with the French for the subversion of our rule. The eloquence of Burke has made all Englishmen acquainted with Hyder Ali's name, and the horrors of his swoop on the Carnatic. The alarm felt about his son, Tippoo, was hardly less in the settlement of Madras. The Madras Government even deprecated making preparation for defence, lest it should provoke the ruthless Tippoo to carry out sooner his threats of devastation. Our position was critical in the extreme. The Nizam, the only ally to whom we could look against the Mysore Sultan, was overawed by the French officers of his army, who it was feared might lead his forces against ourselves. This danger was first met by the increase of our subsidiary force with the Nizam, and the carrying out of a treaty with him, under which it was stipulated that no foreigners were ever to be received in his service; and, under the protection of the subsidiary force, his French officers were handed over to our custody. The triumphant expedition against Tippoo followed, and in a brief campaign the Sultan was killed, his capital taken, and the whole country conquered. The partition treaty then carried out gives the key-note of Lord Wellesley's policy. He retained as much of our conquests as ensured the security of our territory and paid the cost of the campaign. He gave an equal share to the Nizam, our faithful ally; and erected the remainder into an independent territory, under the former Hindu dynasty of Mysore, bound, like the Nizam, by treaty to support our subsidiary force and to respect our authority. The policy of annexation, of the absorption of all territory under our own rule, had not yet been invented; and Lord Wellesley's conception of our authority was that of a paramount power, not hostile to the independent princes of India, but determined to impose peace upon them for the general welfare.

The alliances thus renewed with the Nizam and Mysore on the destruction of Tippoo's power entailed on the English obligations which Lord Wellesley was prepared to meet. In return for supporting our subsidiary forces, we were bound to protect them from aggression; and with the turbulent power of the Mahrattas, and their undefined demand for *Chouth*, or tribute, whenever they were in want of plunder, such an obligation on our part was sure to be no empty formality. It was certain that sooner or later the Mahrattas would attack the Nizam, if not ourselves, and the war that followed would have been forced upon us. It is doubtful whether it was much precipitated by Lord Wellesley's measures.

The Peishwa was the nominal head of the Mahratta Confederation, and with him, as well as the Nizam, the original defensive

alliance against Tippoo had been formed. He had given no help in the war, and, in fact, was unable to do so, as he was powerless in the hands of Scindiah, and the whole military force of the Mahrattas was under the control of that chieftain, of Holkar, and the Rajah of Berar. When the Mysore war was over, the Peishwa appealed to the English Government for assistance against his rebel chiefs, and, when his forces were defeated by Holkar, took refuge in the Konkan, within the Bombay Presidency. It was under these circumstances that the celebrated Treaty of Bassein was entered into, the terms of which were precisely the same as those framed with the Nizam. They bound the Peishwa to entertain a like subsidiary English force, to abstain from war except against the enemies of the English in alliance with them, and to submit any dispute with native independent princes to English arbitration. Of the boldness of the policy that entered into such obligations with a potentate who was a fugitive from his realm there can be no doubt; but, strange as it seems, Lord Wellesley evidently hoped that he might carry out his purpose without war, and that the terror of the British arms would suffice to overawe Scindiah, and give success to his plans. He was, however, perfectly prepared for the war which immediately followed on this treaty against Scindiah and the Rajah of Berar. This war was illustrated by the brilliant achievements of Lord Lake and Sir Arthur Wellesley, by the victories of Laswary, Assaye, and Argaum—battles which utterly crushed the regular military forces of the Mahrattas, and assured for England that paramount authority over the whole of India which Lord Wellesley claimed. But in war especially we must expect the unexpected: when the great armies of the Mahrattas had been completely broken, the freebooter Holkar, as Lord Wellesley contemptuously called him, again raised the Mahratta standard. After he had been apparently driven in utter rout, and Lord Lake had returned to his quarters, he returned to the attack, and the disastrous retreat of Monson, and the terrible losses entailed by the fruitless assaults on Bhurtpore, clouded the closing days of Lord Wellesley's administration. In dark times he left the scene of his great achievements. Lord Cornwallis, sent out to undo his work, went to India but to die; and Barlow, one of Lord Wellesley's councillors, as provisional Governor-General closed the war by abandoning the whole of the principles which under his great master he had supported. The protection of native States was given up, as a dangerous and expensive policy; the independent powers of India were to be left to fight out their mutual destruction, and the English Government was to indulge in a selfish and precarious peace, unmindful of the ills of others. Time has tested the soundness of Lord Wellesley's policy, which, if haughty, was at least generous and just. With it the annexation mania of Lord Dalhousie stands in dark contrast. The latter strove to seize possession of all India in a robber's grasp; Lord Wellesley claimed to rule it, in complete submission to our power, for the peace and welfare of the whole.

The selection of original documents by Mr. Owen has been prepared to assist Oxford

students in the study of Indian history under Lord Wellesley's administration. It is on the whole well made, and will fairly enable the student to judge the great Indian ruler on his own showing. The papers in the Appendix might with advantage have been added to the separate subjects to which they refer, instead of being bundled together at the end of the volume. The running commentary, consisting of epigrammatic notes at the head of each page, cannot, as Mr. Owen seems to suppose, take the place of an index, though, as the selection is hardly complete enough for a work of reference, such an index may not be necessary. The work is, however, well drawn up for the purpose for which it is intended, and affords useful materials for the study of a period that forms a turning-point in our Indian history.

JAMES INNES MINCHIN.

German Letters on English Education.

Written during an Educational Tour in 1876. By Dr. L. Wiese, late Privy Councillor in the Ministry of Public Instruction in Prussia. Translated by Leonard Schmitz, LL.D. (Edinburgh: W. Collins & Co., 1877.)

THE author of this book has for many years exerted considerable influence over the direction of public instruction in Prussia, and has been known beyond the limits of his own country as one of the most thoughtful and experienced educational authorities in Europe. He published in 1854, under the title of *Deutsche Briefe über englische Erziehung*, a record of his impressions on English schools, which attracted much and deserved attention. That work was mainly occupied with the investigation of our public schools and of their relation to the universities, and its general conclusions were, though on the whole not unfavourable, marked by acute and just criticism. "In knowledge," he said, "our Prussian schools are far in advance of the English, but the education given in English schools is more effective, because it imparts a better preparation for life." While praising heartily the joyousness, the general brightness and mental activity which seemed to be, in some way not quite intelligible to him, the outcome of the English system, he blamed the dullness and barrenness of much of the classical teaching, the exaggerated importance attached to minute grammatical points, and the entire absence of the real or scientific element from the curriculum. For the rest, the book was occupied by an account—singularly clear and accurate, considering the character of the materials at his disposal—of the forces then at work, and the tentative efforts then being made in England towards the establishment of a system of common schools, and of national elementary education.

After an interval of nearly a quarter of a century, during which an unprecedented amount of active thought and of exertion has been devoted by Englishmen to matters of education, the same shrewd and friendly observer essays to estimate our progress, and the condition and promise of our school system. His present work is fuller and more elaborate than its predecessor, and

affords yet stronger evidence of its author's keen insight and general fairness and breadth of view. There are some points, however, on which owing partly to the official and bureaucratic system in the midst of which the author's own life has been passed, and partly to the confused and heterogeneous agencies by which our system of public instruction is being slowly shaped, his impressions are indistinct or his conclusions slightly erroneous. He says truly that "if we except the elementary school, public instruction does not in any way show a progress towards objects clearly recognised and defined." It is perhaps partly for this reason, and partly because in the sphere of primary instruction the organising and controlling power of a central authority is most strongly manifest, that the clearest and most trustworthy part of Dr. Wiese's book is its account of elementary schools. He traces succinctly and with historical accuracy the steps whereby the English Government has proceeded, from small grants to voluntary societies in 1841, to a general system of subsidising voluntary schools by results in 1863, and finally to a legislative provision of sufficient and efficient primary schools for the whole nation; and he has estimated with much justice the various religious, political, and social influences, by which the system has assumed its present dimensions. His forecast of the future working of the system is on the whole encouraging; but he points out, and not without reason, the need for a further simplification of administrative machinery. He describes the Education Department as an exceedingly complex machinery, with a great deal of bureaucratic writing, and little direct personal influence; and he adds: "The greatest obstacle to a healthy development of the system of elementary schools lies in the part which money plays in them. The payment by results is a stimulus for teachers, but the impulse comes from without, and not from the thing itself." To the first of these criticisms it would be easy to reply that, although undoubtedly the official correspondence of a department of State is somewhat extravagant in the matter of stationery and postage, the personal influence exerted by the inspectors, and the effect of their visits in encouraging and guiding the teachers and in keeping the requirements of the central authority continually before them, could not be regarded as feeble or insignificant by anyone familiar with the actual state of our elementary schools. Nor is it true that the teachers are paid wholly by results. One portion of their income is derived from the fees of the parents; another comes in the form of permanent stipend from the local authority which dispenses subscriptions or rates; while a third, which is drawn from the Imperial treasury, is undoubtedly dependent partly on the numbers taught and partly on the efficiency of the teaching. Seeing that payment is the necessary correlative of control, and that all external authority which can be effectively brought to bear upon a school must in some way be exercised by those who pay the teacher, it is difficult to know—nor does Dr. Wiese tell us—in what better way our schools could be governed. At present they are subject to the three influences

by which they are most likely to be rightly guided—that of the parents of the scholars; that of the managers whose business it is to see the school properly adapted to the local requirements; and that of the central Government, which seeks by constant comparison and investigation to enforce upon the schools from time to time the highest ideal of education which Parliament has sanctioned. It is not difficult to represent this complex system as somewhat clumsy and British; and yet in practice it is found that each of these three kinds of influence is very valuable, and that each of them ceases to be operative when it ceases to be represented by a money payment.

Dr. Wiese has acquainted himself thoroughly with the various measures for university reconstruction and reform of the last few years, and discusses them with candour and judgment. Yet his general estimate of the progress made in this respect is not flattering:—

"The educational function of the English universities," he says, "is only a rise upon that of the public schools, to strengthen and deepen the general culture, especially by a prolonged occupation with the ancient classics, to bring the character of the young man to maturity, and to turn him out more of a man than he was before."

While giving to the universities full credit for the success with which this object is generally attained, as well as for the greatly increased attention to natural sciences and modern literature, he complains that, considered as institutions for the promotion of higher learning and for the quiet unselfish investigation of truth, their grave deficiencies have not been removed. Twenty-five years ago he found at Oxford much more undisturbed devotion to study, and more real interest in the subjects. He expresses, accordingly, some sympathy with those in the universities and out of them who would like to provide for study as well as for teaching, for new investigation as well as for average scholarship. Whether the desired end would be attained by means of what is called the "endowment of research" is a difficult question. Dr. Wiese does not share the sanguine hopes of those who advocate that particular remedy. "It is very doubtful," he says, "whether, by conferring high prizes exclusively upon scientific research, the object of extending and deepening study and learning would be actually attained. Where would be the guarantee that we should not have idle professorships in the place of idle fellowships?"

Dr. Wiese is very sensible of the chaotic state of English secondary education, and he dwells much upon the need of organisation. But he credits English people and English statesmen with greater anxiety than actually exists to bring about any substantial change. "The Government," he says, "has been repeatedly petitioned to take under its care and give grants of money to satisfy a generally felt want of special schools for the middle classes." Again, "The Government does not at present intend to prepare a legal regulation of the whole domain that lies between the elementary schools and the universities; but having taken the first step towards it, by its thorough enquiries, it will sooner or later be forced to it by public

opinion." "In regulating the property of the endowed schools the Government has divided them into three grades. . . . A series of general recommendations were made to be taken into consideration." "The Government drew up a scheme, based on the reports for each of the endowed schools." And he afterwards cites with much surprise the testimony of a headmaster that, in the subsequent plan and arrangements of the schools, "the recommendations" were not universally followed, for "that everyone now as before does as he likes." The writer of these sentences, as is not surprising, mistakes altogether the sphere and action of "Government" in this country. He fails to see the essential difference between commissions of enquiry, whose recommendations have no legal force whatever, and Parliamentary or executive commissions, which are able to effect practical changes. He actually cites as an example of "bureaucratic interference" "the manner in which," as he says, "the *Latin Primer* was forced upon public schools by the Schools Inquiry Commissioners," a body which carefully abstained from any recommendation of particular books, and which had not the smallest power to enforce any recommendations which it made. The truth is that there is in England little or no public opinion in favour of a central administration for intermediate instruction; certainly none in favour of Parliamentary grants or subsidies for the education of the middle and upper classes. Of the machinery that exists—the private schools, the proprietary schools and colleges, and the endowed foundations—it is only the last class with which Government has at present concerned itself at all; and with this only because the institutions happen to possess and to administer charitable funds. These endowed schools are very capriciously distributed over the country, the richest being often in obscure places, and large and important areas of population being often utterly without any school endowment at all. It is true that a Royal Commission of enquiry recommended that provincial boards and a central authority should be constituted, that the foundation-schools should be graded and co-ordinated, and made the basis of some kind of general re-organisation of the secondary instruction of the country. But "Government," in the sense in which Dr. Wiese uses the word, has never adopted or enforced this view. It has issued no regulations and laid down no principles. The Legislature has, indeed, by the Endowed Schools Act, confided to a body of executive commissioners the task of preparing schemes for each of the foundations in detail, and these schemes, when matured, have the force of law. In this way endowed schools have been separately improved and modernised, their fees and their courses of instruction settled, and their governing bodies popularised and recast. But of grading, grouping, and co-ordination; of any fair distribution of the endowments between boys and girls, or between town and country; of permanent central supervision; of any step in the direction of the organisation of secondary instruction, there is at present in England little or no prospect, because, in fact, there is no general desire for any of these things. The second

part of Mr. Forster's Endowed Schools Act was an abortive attempt in this direction in 1869, but it has not been renewed. The more statesmanlike and comprehensive of the recommendations of the Schools Inquiry Commission were, it would appear, at least a generation in advance of the age. Public opinion has never sanctioned them, but has, on the contrary, resisted every partial attempt to put them in force. And Dr. Wiese's conclusion that Government is laying down regulations which are being practically disregarded requires to be replaced by the still less hopeful statement that English parents, schoolmasters, and local trustees, dread and distrust any such regulations; and that none, therefore, have yet been made, or are likely to be made, by the Legislature.

We have left ourselves no room to quote Dr. Wiese's observations upon minor points—e.g., the inordinate length of school vacations, the excessive number of prizes and bribes both at schools and universities, the total absence of any means of professional training for the teachers, and the "mania for muscularity," which too often prevents the attainment of any high ideal of scholarship or general mental culture. On all these points his book will be found wise and suggestive. His frequent denunciations of the system of examinations, competitive and otherwise, which in his judgment are acting injuriously, would have more weight if the alternative he has to offer had more chance of being accepted. Admitting that all schools need external stimulus and control of some kind, he objects to the operation of the Local, Civil Service, and other examinations, but would substitute for them

"a stricter separation of the different kinds of schools; more definite aims for the instruction in the several classes; the abandonment of the now prevailing system of allowing pupils to choose their own subjects in favour of the system of classes . . . ; fixing the limits of the number of pupils in the schools and in the several classes"

—in other words, the regulation of the aims and work of each school, and its systematic supervision by some public authority. On the value of such a remedy there is room at least for great difference of opinion. Looked at as a whole, and from the point of view of one who reads newspapers and educational literature, it is true that the number of examinations appears not a little bewildering; but in relation to any given school, or to the life of any one pupil, it ought not to be bewildering. At least, it is possible for each teacher to choose the form of public test or competition which best suits his particular needs, and to work for it and for it alone. Great as would be the simplicity and unity of the method preferred by Dr. Wiese, it would certainly remain open to the English objection that it allowed less freedom and imposed a heavier burden than the system which it displaced.

J. G. FITCH.

THE death is announced of Signor Filippo Parlatore, on September 9, in the sixty-first year of his age. He was director of the Royal Museum, President of the Section of Physical Science at the Royal Institute, and Professor of Botany, at Florence. He had the honour of being corresponding member of very many foreign societies, and of our own Linnean Society.

Lettres inédites de Marie Antoinette et de Marie Clotilde de France (sœur de Louis XVI.), Reine de Sardaigne; publiées et annotées par le Comte de Reiset, ancien Ministre Plénipotentiaire. (Paris: Firmin Didot, 1876.)

M. DE REISET is a fervent admirer of Marie Antoinette. Being in Hanover in 1865, he obtained permission to take copies of seventeen hitherto unpublished letters written by Marie Antoinette to one of her friends, Princess Charlotte of Hesse. They hardly deserve the name of letters, being only short notes, most of them quite unimportant. M. de Reiset has enclosed them in a long commentary, and illustrated them by a number of anecdotes, very few of which are novel. Added to these is a series of letters by Marie Clotilde, sister of Louis XVI., who married, in 1779, the Prince of Piedmont, eldest son of Victor Amadeus III., and who became Queen of Sardinia when, in 1796, that prince succeeded his father as Charles Emmanuel IV. Lengthened by several appendices and illustrations, M. de Reiset's work has grown into a somewhat bulky volume in 12mo, of nearly 400 pages.

We frankly own that this work appears to us totally devoid of interest. Marie Antoinette's letters tell us absolutely nothing, except that she was very fond of the Princess Charlotte, a fact neither extraordinary nor interesting. It may be that we are wanting in that special faculty which, it seems, is necessary in order duly to appreciate what has been written by a queen. Much that appears to M. Reiset, in his capacity of diplomatist, and as one accustomed to the society of princes, as worthy of admiration, strikes us as very simple and very ordinary. Marie Antoinette's friend had lost an elder sister in her confinement, and she dreaded the same fate herself. Marie Antoinette writes to reassure and comfort her. Surely this was the most natural thing in the world; to M. de Reiset it is the proof of an exceptional kindness of heart. Very grave accusations have often been brought against the wife of Louis XVI. M. de Reiset repels them as calumnies; we believe he is in great measure right, but he slightly exaggerates when he represents Marie Antoinette as strictly guided by principle. *A propos* of this he quotes a saying which has been attributed to her:—"Lorsqu'on a adopté une ligne de conduite, il ne faut pas en changer." This is quite true, but at the same time it is very commonplace. If it had been a simple *bourgeoise* who had said it M. de Reiset would scarcely have gone into raptures, but these were the words of a queen, and, consequently, they are worthy of admiration; and our diplomatist exclaims, "Quoi de plus beau que cette énergique réponse, digne de la fille de la grande Marie-Thérèse!"

The Queen of Sardinia's letters are not much more interesting. One might, perhaps, have expected to find it otherwise, for most of these letters were written at the time when the King, Queen and Court, driven from Piedmont by the armies of the French Republic, were wandering about the South of Italy in a somewhat wretched condition. But Marie Clotilde did not trouble herself with politics. Her devotions and her house-

hold cares formed the grand business of her life, and next came the petty events which were passing immediately around her, or which were connected with the scattered and wandering members of the ancient Piedmontese nobility. As for the tragic events which were upsetting the course of the world before her eyes, she left it to others to attend to them.

In conclusion, M. De Reiset's book is worth looking into. Here and there among his comments will be found some striking remark or some telling anecdote (for the frame is worth more than the picture), but the work has no historical value, not even as forming part of a biography of the queen.

ETIENNE COQUEREL.

Exploration of the Colorado River of the West and its Tributaries, explored in 1869, 1870, 1871, and 1872, under the Direction of the Smithsonian Institution. (Washington: Government Printing Office, 1875.)

ALTHOUGH the Valley of the Colorado presents scenic features which, as far as we know at present, are without a parallel, our knowledge of the river has nevertheless been so imperfect that until recently it might have been not unaptly represented by the printing of a Morse telegraph—a dash here and a dot there, with many a gaping blank between. Of late years, however, the blanks have been growing smaller and fewer, and Major Powell's exploration has at last converted the interrupted series of dots and dashes into a continuous line. We now know the river throughout its entire course. The difficulties of navigating certain parts of the stream have been overcome, and even the Grand Cañon itself has yielded its secrets to the gallant Major and his party. More than three centuries have passed, it is true, since this gorge was discovered by Lopez de Cardenas; but the stoutest hearts and the coolest heads have turned giddily away from the terrible chasm. To attempt its exploration seemed to the white man nothing but rashness, and to the red man sheer disobedience to his gods; for the Colorado cañons were not without their Indian myths, while the hunter and prospector, though taking a more matter-of-fact view of things, could yet tell of boats which had been engulfed in the watery abyss, or sucked into boiling whirlpools, or lost in an underground waterway. In fine, the horrors of the cañons formed the burden of many a story current in camp and cabin, and sufficient to appal any but the most determined explorer. But Major Powell was not appalled. His examination of some of the smaller gorges of the tributary streams had kindled within him a strong desire to explore the mighty cañons of the Colorado, and, after a good deal of preparatory training, he drew around him a small band of fellow-workers, determined, if possible, to penetrate the Great Unknown. It is true that expeditions had previously been despatched to the valley, and that these had been fraught with rich results. But, while fully and freely acknowledging the labours of previous pioneers, we must not forget that prior to Major Powell's expedition, commenced in the spring of 1869, a

large part of the upper course of the Colorado River was practically unknown.

Two streams, taking their birth among the snow-fed lakes of the Rocky Mountains—the one known as the Grand, the other as the Green River—unite to form the Colorado of the West. After coursing at first through deep valleys and steep ravines, and then wending its way through the hot and arid plains of the southern basin, the river ultimately rolls its muddy waters into the Gulf of California. Including its upper continuation in the Green River, the Colorado has a length of about two thousand miles, and, with its tributaries, drains a region of something like three hundred thousand square miles in extent. The lower part of the basin is for the most part not much above sea-level, though in places the river runs between cliffs thousands of feet in height. It is, however, the upper part of the Colorado Valley that gives peculiar interest to the river, and fairly entitles it to rank among the wonders of the West. This high ground bears ranges of snow-capped mountains, varying in altitude from eight to fourteen thousand feet above the sea. On the melting of the snow by the summer sun, the water tumbles down the mountain-sides in myriads of cascades, which by their union form streams abounding with cataracts. The rivers as they roll along cut their channels deeper and deeper, while the level of the surrounding country, by reason of the very small rain-fall, is but little worn away. In this manner the river-courses become deepened, and form narrow gorges, with walls well-nigh perpendicular and rising it may be to six thousand feet in height. It is these gorges which pass under their Spanish name of Cañons, and the Colorado River has carved for itself a cañon extending for more than a thousand miles, though broken here and there where joined by tributary streams.

There can be no doubt that these deep trench-like gorges have been cut by the action of running water, though there have not been wanting advocates of other agencies. And, in truth, it seems at first sight rather enticing to suppose that volcanic action may have riven and rent the table-land into these yawning chasms. Abundant evidence may, however, be adduced against such a supposition, and, though the country has been faulted and folded on a grand scale, Major Powell maintains that "these displacements have never determined the course of the streams." In order to form a cañon it is necessary that streams should act without the interference of other sub-aerial denudants, which would round off the edges and convert the cañon into a valley; or, as the author curiously puts it, there must be "much *through corrosion* and but little lateral degradation." On these points Major Powell is at one with Professor Newberry and other geological explorers in this region.

Although the volume before us is an official Report the reader will find in it a narrative of absorbing interest; especially interesting is the description of Major Powell's perilous descent of the river, the dangers of shooting the rapids, and the difficulties of the numerous portages. In seeking to de-

scribe scenery of so striking a character as that of the Colorado cañons, one no doubt becomes painfully conscious of the poverty of language; and hence the writer has been sometimes tempted to pile up his words with questionable taste. An excellent notion of the grand features of the scenery is, however, conveyed to the reader both in the text and in the admirable engravings which are scattered with unusual profusion through the pages of the Report.

But it is not only as a description of an original exploration that this Report may be commended. The physical geologist will find in it some excellent chapters by Major Powell on the agencies to which the topographical features of the valley are probably due, and will at once recognise that the writer holds healthy views on such subjects. His remarks on mountain-making, when speaking of the Uinta range, strike us as remarkably good. "We speak of mountains forming clouds about their tops; but the clouds have formed the mountains."

Nor is it only the geologist who may turn with profit to these pages. The zoologist may be referred to a memoir contributed by Dr. Elliott Coues on the genera *Geomys* and *Thomomys*—a memoir which embodies the results of studies based on the materials in the Museum of the Smithsonian Institution at Washington. In fact, Major Powell's expedition has developed into a complete survey, extending to the natural history of the country; and it is expected that the results will be duly published by the Government in the shape of a series of volumes. Assuredly they will all be warmly welcomed if they prove as valuable as this first instalment.

F. W. RUDLER.

Old and New London. Westminster and the Western Suburbs. By Edward Watford. Vol. IV. (London: Cassell, Petter & Galpin, 1877.)

In the present volume of Messrs. Cassell's attractive publication the reader is conducted through that part of Westminster which was left undescribed in the third volume. He is then taken by way of St. James's Park to the club-land of Pall Mall and St. James's Street, and along Piccadilly to Hyde Park; from the Marble Arch an eastward walk is commenced, which ends in Bloomsbury. The engravings in this volume are of still greater interest than those in the preceding. Many of the views which are copied from those in Mr. Crace's fine collection will be quite fresh to most readers. For instance, the view of Hyde Park Corner, showing the apple-stall that once stood on the site of Apsley House, is taken from a drawing that has not, to our knowledge, been before engraved. Another interesting view is that of the Lord Mayor's Banqueting House, situated in the midst of fields by the Oxford Road, which is strikingly different from the appearance of Stratford Place, which now occupies the site of this old cottage. The literary portion of the work gives a good popular idea of the places described, and is full of entertaining anecdotes, such as the good story of M^{de}. de Staël, whose first enquiry on arriving in London was for Richardson's tomb. She was directed to Richardson's Hotel in

Covent Garden as a likely place to get an answer; but she afterwards learnt, from a better source, that the novelist lay buried in the churchyard of St. Clement Danes.

"Off she packed at once, dark and drizzly as the evening was, in quest of the tomb of her favourite English writer; and when she had found it prostrated herself upon the cold and mud-sprinkled stone with such reverence and zeal that on returning to Argyll Street it took her landlady and servant the whole evening to brush her dress and make her presentable."

This book, however, contains too many mistakes to permit it to be looked upon as an authority on the history of London. We certainly should not seek for an account of Babbage's calculating-machine in the *Percy Anecdotes*, and we may remark generally that Mr. Walford's choice of authorities is seldom good. He is sometimes led into mistakes which further research would have corrected; thus at p. 74 we read:—

"The Mall is the name now conventionally given to the wide gravel walk running under the windows of Carlton Terrace, from the Green Park as far as Spring Gardens. This was not the original Mall of the days of Charles II., which seems to have lain to the north and to have been as nearly as possible identical with the present street of Pall Mall."

The same mistake is made at p. 123, where the fashionable "Mall" is supposed to be Pall Mall. The game of pall-mall was played on the ground now occupied by the street of that name, and by St. James's Square before the Commonwealth times, but at the Restoration houses had been built there, and Charles II. laid out the Mall in the park for his favourite game. The mode of play was not very unlike croquet, so that the plate at p. 79, which represents a ring hanging from a high pole, cannot be intended to illustrate the game of pall-mall. Piccadilly is not mentioned in the first edition of Gerard's *Herbal*, 1596, but in the second edition, 1633 (p. 248); Burlington House was not rebuilt by the third Earl of Burlington, but only refronted with stone. The old red-brick walls of Charles II.'s reign still form part of the building now occupied by the Royal Academy (p. 262). Mr. Walford writes that if it were really true that the first Earl of Burlington placed his house in such a position that no one was likely to build beyond him his aim was speedily frustrated, for shortly afterwards "Clarges House rose to the west of it." Now, Clarges House stood where the Albany was subsequently built, and was therefore situated to the east of Burlington House; Clarendon and Berkeley Houses, which *did* stand to the west, were built at the same time as Burlington House. We suppose that Mr. Walford is himself accountable for the statements that the "handsome Sidney" of Grammont's Memoirs was Earl of Radnor instead of Romney, and that Hertford House, Piccadilly, was built by Novosielski for the late Marquis of Hertford in 1850, instead of for the Earl of Barrymore in 1780. In 1851, the front of the house was cased with stone for the Marquis of Hertford, but the "Polish or Russian architect" had then long been in his grave. At page 207 we read:—

"The story of Hannah Lightfoot was thoroughly sifted and discussed in the pages of *Notes and*

Queries, the conclusion arrived at leaving little doubt as to the legality of her union with the young prince" (George III.).

The truth is the exact opposite of this. Mr. Thoms, after careful investigation of the case, came to the conclusion that "the story of Hannah Lightfoot is a fiction and nothing but a fiction from beginning to end" (*Notes and Queries*, 3rd Series, xii., p. 88, 1867).

Mr. Walford should have called at Burlington House before writing statements so utterly at variance with fact as the following:—

"In 1874 an attempt was made, though unsuccessfully, to limit the number of fellows [of the Royal Society] to be elected in each year to fifteen. The proposal was carefully considered by a committee to whom it was referred, but after a long discussion a resolution was passed by the Council not to make any change in the existing rules."

The facts are as follow. In 1847 the present mode of election was adopted, by which fifteen gentlemen are selected each year by the council from the list of candidates recommended to the society for election. In 1875 a committee, appointed to report upon the election statutes, unanimously agreed to recommend that no change should be made in "the present limitation of annual selection to fifteen."

Besides the actual mistakes there are some passages which, without being verbally incorrect, are, to say the least, misleading: for instance, we read at page 219:—

"It is not generally known that this immediate neighbourhood [Haymarket] was the scene of the wedding of the young lady so prettily celebrated in the Cavalier song of Sir John Suckling, in which occur the oft-quoted [and here misquoted] lines:—

'Her little feet beneath her petticoat,
Like little mice, stole in and out
As if they fear'd the light.'

The place is identified by the second verse, which runs thus:—

'At Charing Cross, hard by the way
Where we (thou know'st) do sell our hay.'

The identification of the scene of so popular a poem as this is of sufficient interest to be worth a note; and Mr. Walford should have seen that, although the countryman indicates that the house is near the Haymarket, he expressly states that it is at Charing Cross. The "house with stairs" referred to was Suffolk, afterwards Northumberland House, and the bride was Lady Margaret Howard, daughter of Theophilus Earl of Suffolk. Her groom was Roger Boyle Lord Broghill, afterwards Earl of Orrery.

In conclusion, we may remark that it is to be regretted that the first general work on London in which the large district west of Temple Bar has been treated with a fullness of illustration equal to that devoted to the City proper should not have been more trustworthy in its statements.

HENRY B. WHEATLEY.

SONGS OF THE LAPPS.

Lieder der Lappen. Gesammelt von O. Donner. (Helsingfors: G. W. Edlund, 1876.)

THOUGH the Lapps have long possessed a literature constructed for them by their religious teachers, their popular legends have, until recently, remained almost un-

heeded. The first collection of Lappish popular tales was that published in 1856 by J. A. Friis, the forerunner of his excellent work, which appeared in 1871, on *Lappish Mythologi*. Latin translations of two Lappish songs were inserted by Scheffer, a couple of centuries ago, in his *Lapponia*, but the poetry of the Lapps attracted but little attention, and seemed to be destined to die out unrecorded. Anders Sjögren, indeed, appears to have collected some songs at Sodankylä, though they are not to be found among the papers formerly belonging to that distinguished ethnographer, now preserved in the library of the St. Petersburg Academy of Sciences. But in 1849 a series of articles on the Lapps appeared in the *Läsning för folket*, one of which contained a Swedish translation of a Lappish poem called "The Sun's Sons," communicated by a clergyman named Fjellner. A German translation of this poem was contributed by W. Schott to Erman's *Archiv* in 1853, and a free German version was published by Dr. Bertram in 1872, made known to English readers by Mr. Weatherly under the title of "Peivash Parneh, the Sons of the Sun-god" [See ACADEMY, January 17, 1874]. In his valuable work *Om Lappland* (Stockholm, 1873), Gustaf von Düben translated not only this poem, but also another, called "Pishsha Pashsha's Son," obtained from Pastor Fjellner, together with a number of Lappish songs and tales. As Pastor Fjellner seemed to be the only person living who was acquainted with these fragments of a Lappish epos in the original, Prof. Donner sought him out in 1874, and heard him recite the poems which appear in the present work, in which the Lappish texts are given along with literal German translations.

Anders Fjellner came into the world eighty-one years ago, on a snow-covered moor and beneath the open sky, his parents being Lapps who, with their reindeer, led a roving life. After his father's death he was sent to school, where he took the name of Fjellner, from the *fjäll*, the fell or hill, on which he was born. From school he went to the Hernösand Gymnasium, and thence to the University of Upsala, where he remained till 1820. Having been in the habit of spending his vacations in rambling about his native wilds, he had kept up his connexion with his own people, among whom he afterwards spent many years in missionary labours. In 1842 he went with his wife, two children, and eleven reindeer, to the parsonage at Sorsele, where he has remained ever since. Having had every opportunity of mixing with the Lapps, he is thoroughly well acquainted with their ideas, but he has for some time been prevented by blindness from transmitting his knowledge to paper. His good faith and accuracy are all we have to rely upon for the authenticity of the more important of the poems now before us. He alone of living men appears to have retained them in his memory, and there is little hope of finding any confirmatory evidence among a race which possesses no old records, and is gradually being absorbed.

Von Düben is by no means enthusiastic about the Lappish lyrics, but a Russian tra-

veller named Danchenko, who explored Russian Lapland in 1873, and wrote a series of articles about it in the *Golos*, speaks in higher terms of these *vuole*, as the Lapps call them, which used to be sung, according to Fjellner, only in the open air, and which the singers are very shy of imparting to strangers. The collection that Danchenko made has not yet been published, but he has given a few specimens. In one of these, which Prof. Donner compares with a passage in the *Kalevala*, a rich but old fisherman tries to catch a maiden in his nets of gold and silver. But he is told that the fish he covets has been caught, not by him, but by a fisher who is poor but young. In another, which can boast of more "local colour," a hunter kills a reindeer, and carries home its flesh to his parents: only the warm heart he presents to his love. But far more important than these lyrics of the Lapps are their epic fragments, if implicit reliance can be placed upon them. The first of those printed by Prof. Donner, the *Päiven Parne*, or "The Sons of the Sun-god"—to use the title given by Mr. Weatherly to his translation—is in reality, with the exception of a few verses, a metrical rendering of the well-known tale, familiar to many peoples, which tells how a hero wins the heart of a maiden of another race, generally supernatural, or at least gigantic, and is enabled by her to support the trials to which her kinsmen submit him, and eventually to carry her away to his home. The Sun's Son sails westwards till the Sun and the Moon become smaller than the Star of the North, which gleams bright and red and large. After long years of sailing, his ship reaches the land of the giants. There on the shore he finds the giant's youngest daughter washing clothes; she at first asks him if he has come to be devoured by her kinsmen, but is soon induced to accept him as a lover. Her blind old father insists upon testing the strength of his daughter's suitor, but is satisfied when he grasps the anchor, which he is told is the stranger's finger. And, after draining the cask of oil and the barrel of tar which are offered him as bridal drinks, he performs the marriage ceremony, pricking the little fingers of the lovers, and mixing the two rills of blood. And afterwards he fills his son-in-law's ship with gold, ordering masses of the metal to be broken off from the cliffs, which in that region are all golden. The vessel sails away, but presently it is chased by another, manned by the giant's sons, who are vexed when they return home and find their sister has left them. Soon is heard the oar's stroke, nearer come the grating of the oars, the dash and roar of the waves. But the bride has carried away with her three magic chests containing "war and peace, blood and fire, sickness, evil pestilence, and death," and a cloth in which are tied three knots. She loosens the first knot. A strong wind fills the sails, the vessel shoulders aside the waves, and leaves the pursuers behind for a time. Again they draw near, and the untying of the second knot is followed by a similar result. But when the third knot has been unfastened "Ilmarajja waxes wroth," and a mighty north wind arises, and the ship reels so that the bride herself

veils her eyes. The brothers are obliged to give up the chase. And when they go forth to the cliffs to look after the fugitives, the rays of the rising sun turn them into stone. But the bride reaches her lover's home in safety, and there celebrates her marriage, her gigantic stature becoming like that of other folk.

In the second poem a *Stalu*—a being somewhat resembling the *Jehtan* or giant of the preceding—kills a man and carries off his herds. The victim's widow escapes, and bears a son, who grows up to manhood in ignorance of his father's name and history, which his mother long refuses to reveal. At length, however, he induces her to tell him, and sets out with a herald, two seconds, and a burial party, to challenge "the Greybeard of the Black Hill," the slayer of his father Pishsha Pashsha. Arriving at the last dwelling on the black hill, he sees a skull, and is told that it is his father's. The giant in vain discharges missiles from within against his challenger, so at length he comes forth, and a fierce wrestling ensues, in one of the intervals of which the herald makes a long speech, manifestly of modern manufacture. The giant, finding himself unable to overcome his adversary, exclaims: "The red-glancing eyes of Pishsha Pashsha's shadow sparkle like fire. They burn, they enchant me. He stands before me in anger, he bars the way to the other world. . . . A deed that is done is like an arrow that is shot. Who can appease the dead?" to which the herald replies that "God can grant pardon, and throw light on all things, and make them turn out for the best." And he goes on to say that "The souls of the other world have neither flesh nor bones, and yet they certainly exist. They take up no space, the rocks keep them not down, water hinders them not, does not drown them. They are like thoughts; they pierce through earth, sun, moon, and stars. They know not time; time has passed behind them;" with a good deal more to the same effect, until at last the giant yields, gives up his herds, and dies. Whereupon the youth goes home to his mother, rejoicing that he has "put an end to the storm, and reconciled the dead to each other."

The short poem entitled "*Päive Neita*" tells how one bright day a man saw a Daughter of the Sun sitting at the foot of a crag, and stole up quietly and seized her. Acknowledging that she was in his power, she consented to follow him home, but strictly enjoined him to drive her reindeer before him, without looking round whatever might occur. He promised to follow her instructions, but a mighty storm roaring behind him, he could not help looking back. Whereupon a great part of the herd took to flight. With the rest he reached a spot on which he built a hut, carefully closing every aperture, in obedience to the Sun-maiden's orders. But in the morning the sun shone in through a small hole. And she cried, "Ah! I see the eyes of our father, of our mother!" And having said this she disappeared, and the reindeer she left behind her turned into stones.

In the last of the longer Lapp poems a *Stalu* sets his traps in the waters of a fountain round which children are wont to play.

But an ingenious old Lapp perceives his fell intent, and places himself, hide bound, in a trap, from which the *Stalu* joyfully carries him home. Having fastened his prey to the smoky ceiling of the hut, the *Stalu* goes out to cut wood, but while he is singing away at his work, his two sons are killed by the Lapp. The *Stalu* returns, and him also the Lapp kills, "splitting the broad skull, cutting out the eyes and nose, and pouring forth the cannibal's blood." While he is thus occupied, the *Stalu's* wife returns—the *Ludač*, or Bug, as she is called, from her habit of sucking human blood through an iron tube. According to her usual custom, she has left her eyes under the threshold; so at first she unsuspectingly enjoys the morsels of her family which the Lapp throws to her. But presently she accosts the trap, caressing it and saying: "Fling here only reindeer-feet, fling not stockinged feet." Then the Lapp extracts her eyes from beneath the threshold, and cooks them in the frying pan. She asks what it is that crackles and hisses, and calls on her eyes to see. Says the Lapp: "Thy husband, thy eyes, hast thou steeped in grease and devoured." To which she replies: "Inside me are my eyes, and my husband, and my little owl, the dear boy, my little one!" Whereupon the Lapp goes merrily away.

Is the Lapp poetry, asks Prof. Donner, a natural development of the common germs which had already begun to bud while the Finno-Lapp peoples were still an undivided race, or is it merely a feeble echo of the richer Finnish song? These questions are not easily answered. The Finns must naturally have exercised a great influence on the Lapps, he says; and Fjellner speaks of having heard many a Lapp song corresponding so closely with a Finnish song, both in form and idea, that one of the two must be a free version of the other. A reciprocal influence may perhaps have existed. But Prof. Donner is firmly convinced that "the poetic activity of the Finnic peoples must be attributed to a period previous to their separation." He does not, indeed, endorse the opinion of Fjellner, who is inclined to think that the poem of "Pishsha Pashsha's Son," inasmuch as the words *Altai* and *Baikkala* occur in it, refers to a time when the ancestors of the Finnic peoples wandered over the slopes of the Altai Mountains and along the shores of Lake Baikal. It is true that it resembles in many points, especially at the beginning, some of the poems collected by Radloff in South Siberia. But it seems hardly requisite to wander so far away for parallels. Scandinavian influences have probably affected all Lappish popular fiction to a considerable extent, though Friis may perhaps be mistaken in deducing the name of the Lappish man-eating giant, *stalu*, from the Swedish *stål*, "steel," and supposing that he may have originally been a Scandinavian Viking because he is sometimes represented as the wearer of an iron shirt. This does not seem so clear as the identification of the Lappish *jehtan*, or giant, with the Swedish *jätte*, the Icelandic *jötun*, the "Red Etin" of the Scotch fireside story. The names of the deities who figure in the Lappish poems

on the other hand, are evidently akin to those known to other Finnic peoples. The Ilmaris, or Ilmarajja (Ilmaräce, or Ilmarazza), the weather-god, is the same as the Ilmarinen of the Kalevala. The Lappish word for god, *ibmel*, or *jubmel*, is the same as the Finnish *jumala*, the Tcheremiss *juma*. The Votyaks, it seems, to express the idea of God in general, employ the word *inmar*, which at an earlier period meant the God of Heaven. Prof. Donner is inclined to trace back many similar expressions to a time when the various Finnic peoples formed one undivided race, and possessed a common mythology. Since that time each people has developed from common germs its own mythological system. From a comparison of what remains of those systems, not yet sufficiently explored, he thinks that we may some day be able to form a general idea of the Old-Finnic mythology. This may be, and meanwhile we ought to be grateful to Prof. Donner for his valuable contribution to our knowledge of the Lappish section. But in drawing mythological inferences from it caution must be observed, lest we should fare as Pastor Fjellner once did in his youth. The belief in such Daughters of the Sun as the third of the Lappish poems mentions is widely spread among the Lapps, and the youthful Fjellner may have often dreamed of enriching himself by a marriage with one of these reindeer-dowered nymphs. At all events, as he was going over a mountain in Herjedal one foggy morning, it seemed to him that he heard cattle-bells sounding and that he saw one of the coveted maids of the mist sitting on a mass of stone. Stealthily creeping up from behind, he threw his arms around—a rock, against which his brow struck hard. And then he found himself alone on the bare hillside.

W. R. S. RALSTON.

Literature Primers. Shakspeare. By Edward Dowden. LL.D. (London: Macmillan & Co., 1877.)

To popularise the results and explain the method of the latest criticism of Shakspeare, as well as to give his own latest independent views, Prof. Dowden has written his shilling *Primer*. It has not the much-desired chapter on the characteristics of Shakspeare as poet and man; it is far quieter in tone than his former and dearer book; but yet, from its stricter adherence to the chronology of the plays, it has a much firmer grip of Shakspeare's development, and is a better book for the student to start with. It first gives a short account of the Elizabethan drama, Shakspeare's life, and the early editions of his works; then describes the external, and metrical and other internal, evidence for the chronology of Shakspeare's writings, the periods of his career, and the groups and dates of his plays (two admirable chapters); then gives (in ninety-six pages) a short introduction to every play and poem; and ends with a short sketch of Shakspeare actors and criticism from 1816 to 1877, and a list of books useful to students of Shakspeare. The most interesting and important chapter is, without doubt, the fifth (pp. 47-60), in which Prof. Dowden deals with the periods of Shak-

speare's career, and the groups and dates of his plays, because in it the critic gets closest to Shakspeare, and interprets the broad meaning of the four successive stages of his work. These four stages or periods Prof. Dowden happily names:—(1) "In the workshop;" (2) "In the world;" (3) "Out of the depths;" (4) "On the heights." And anyone who knows the differences between (1) *Love's Labour's Lost*, for instance; (2) *Henry IV.* or *The Merry Wives*; (3) *Othello*; and (4) *The Tempest* or *Winter's Tale*, will acknowledge how just Prof. Dowden's epithets are. They go to the heart of the matter, and show what the progress of Shakspeare was.

It may be interesting to note a few points on which Prof. Dowden differs from some of the rest of us in his order of Shakspeare's works. Following Hertzberg and the metrical tests, he puts *Troilus and Cressida*—published in 1609 as an unacted play—in 1608, and allies it with *Measure for Measure* (1603) as "the comedy of disillusion"—a most interesting view, but a disputable one. He puts *Midsummer Night's Dream*, for its poetic worth, not just after the *Errors*, to which its links are so strong, but after the *Two Gentlemen*, which, I think, is linked to *Romeo and Juliet*. He puts *The Tempest* between *Cymbeline* and *Winter's Tale*—two plays which seem to me a pair. But these small differences do not touch the value of the book; perhaps they enhance it. Prof. Dowden's *Primer* is sound and helpful throughout. The book is a great boon to Shakspeare students, and will set them in the only way by which they can reach their goal. A copy of it should be with every copy of Shakspeare throughout the world. It is the best shilling's worth of Shakspeare criticism in existence, and should sell by the hundred-thousand.

F. J. FURNIVALL.

NEW NOVELS.

Brigadier Frederic. From the French of MM. Erckmann-Chatrian. By the Rev. F. A. Malleson. (London: Smith, Elder & Co., 1877.)

Harrington; or, the Exiled Royalist. A Tale of the Hague. By F. S. Bird. (London: S. Tinsley, 1877.)

Under a Charm. From the German of E. Werner. By Christina Tyrrell. (London: R. Bentley & Son, 1877.)

Glory. By Mrs. G. Linnaeus Banks. (London: Hurst & Blackett, 1877.)

Geoffry Olivant's Folly. By Mrs. G. Linnaeus Banks. (London: J. W. Allingham, 1877.)

Brigadier Frederic is a good translation of perhaps the least attractive of the tales of the famous Alsatian twins. Mr. Malleson apologises in his Preface for the intense hatred of Germany which animates the book; and, indeed, some apology is required even to those who may be far indeed from sympathising with the winners of 1870. No one expects the conquered to love their conquerors, but it is a somewhat illiberal as well as foolish revenge to make disparaging reference to their personal habits and weaknesses. There are passages in the volume which one cannot help thinking that Mr.

Malleson might have given himself leave to omit. Apart from this, the unrelieved sadness of the story tells against it, and obscures to a certain degree the merits of its fidelity to nature and its narrative power. At the same time it will be of some value to the historian as helping to show the reason of the intense detestation which we have mentioned. It would be ridiculous to compare the actual sufferings of the French peasantry with those endured, we do not say by Magdeburg or the Palatinate, but by the victims of Napoleon's wars; yet in none of these cases was anything like such hatred aroused. The truth is that organised petty tyranny is much harder to bear than occasional violence, a truth worth bearing in mind in a good many other cases.

Mr. Bird, who appears to have written on the scene of his story, has evidently taken a good deal of pains to get up his surroundings properly, and this is, of course, a point of no mean importance in an historical novel. His characters, moreover, are human beings, and their dialogue is commendably free alike from the stiffness and the exaggerated would-be archaism which usually spoil works of the kind. The hero rescues virgins, assists Royalty in distress, is calumniated and challenged, loved and made happy, quite in the orthodox manner. We cannot say that Mr. Bird has broken the spell of ill success which hardly anybody but Charles Kingsley has escaped in our time in respect of this style of composition; but his work is good tyro-work, and shows capacities of putting a story together which he may possibly succeed in turning to better account some of these days.

Under a Charm is a book of which two notable things may be said. It is, in the first place, the best German novel that we have read for some years, and, in the second, one of the best translations from the German that we have ever read. Such translations have of late years multiplied and improved considerably, but it is rare to find a translator capable of doing his or her work with so thorough an appreciation and command of both languages as Miss Tyrrell possesses. The story, however, is of sufficient intrinsic interest to have borne deficiencies of rendering, had any such existed. Hedwiga Princess Baratsowska is a Polish lady who has been twice married, and is now a widow. Her first husband was a German of low birth, who had bought enormous estates on the Polish frontier, and whom she was in consequence made to marry in the hopes of securing his influence on the Polish side. This, however, failed completely, the German, though not insensible to the honour of a noble alliance, being a thoroughly headstrong and, indeed, brutal person, with no notion of submitting to petticoat influence. The pair quarrel violently and separate; and at her husband's death the widow finds herself jealously excluded from all control over their only son, and deprived of all benefit from her husband's fortune. She marries again, this time a husband of her own rank and nationality, but the inevitable Polish insurrection leaves her again a widow, with one son and hardly any fortune. When the story opens she is planning a recovery of influence over

her eldest son, Waldemar Nordeck, less with the view of any personal advantage than with that of once more attempting to utilise his wealth for the Polish cause. The boy has been brought up under the guardianship of one of those Pomeranian landlords who continued to exhibit the Squire Western type almost longer than their brethren in England, and is as unlucky and ill-conditioned a cub as Europe could furnish, while Leo Baratowski, his half-brother, is a promising slip of Polish princehood. The princess baits her hook for her wild son with the beauty of her niece, Wanda Morynska, and at first secures the game, receiving from young Nordeck permission to reside at the coveted castle. Unluckily, however, Waldemar discovers that Wanda, who, indeed, is perfectly innocent of her aunt's design, is only playing with him, and breaks away in tremendous dudgeon, though without recalling his invitation to his mother. Several years pass, and we are then shown the family party—excepting Waldemar, who has never yet joined them—installed at Wilicza, the border castle. Wanda is engaged to her cousin Leo, and with her aunt and father is busily engaged in making Wilicza, which is on the German side, a depot of arms, a council-place, and a general focus for the insurrection planning once more against the Russians. That Waldemar returns, out-generals his mother, proves himself generally an excellent person, and is duly rewarded, goes without speaking, but the conclusion is brought about with plenty of skill, and with all due blending of the tragic and comic elements. The latter is supplied by the inevitable pragmatical Government functionary who is the stock dupe in all German novels, and by a really delightful specimen of the flaxen-coiled Fräulein. The scene where the latter dissolves into tears because she is not allowed to conspire and interfere with politics like those horrid Polish women is very pleasing.

We do not know that we can pronounce the same emphatic verdict upon *Glory*. One reads the first volume with tolerable interest, the second with an increasing tendency to count the pages yet to be read, and the third with ever multiplying yawns. Indeed, it can hardly be said that there is any end at all, as certainly there is no catastrophe. By the time we reach the last page, some of the characters are hanged and others married; but the marriages have mostly taken place long before, and the hanged persons are not above the degree of Third Murderers. "The misfortunes of Jesse Wilton, who did not know when he was well off," is the real title of the book; but these misfortunes, together with descriptions of the Irish outbreak of 1798, the descent on Fishguard (omitting, by the way, the never-to-be-forgotten episode of the red petticoats), the Duke of York's exploits in Flanders, the mutiny at the Nore, and many other historical events up to and including the Battle of Corunna, are intended to illustrate and enforce certain digressions of Mrs. Banks' on the wickedness of glory—that is to say, military glory—also on the cost thereof. Now, it really does not seem to require demonstration that while a three-volume novel is the very worst vehicle in the world for the exhibition of these propositions, the

continual exhibition of them is the best way in the world of spoiling a three-volume novel. So long as Mrs. Banks keeps to her sketch of Wiltshire town and country life at the end of the last century, she is readable enough and even interesting; but the woes of the British soldier and sailor are not prosperous in her hands. And whatever may be thought of the practice of bringing forth good wine first and worse afterwards in other matters, it is certainly not a wise arrangement in the composition of a novel.

Geoffrey Olivant's Folly, a short tale by the same author, is in reality a tract, urging by instances the importance of insurance. It has thus no literary aim, and, we must confess, not much literary merit, but its object is no doubt excellent.

GEORGE SAINTSBURY.

CURRENT LITERATURE.

The Jews of Spain and Portugal and the Inquisition, by F. D. Mocatta (Longmans), is a slight sketch originally composed as a lecture to Jewish working-men. Though slight, it is, however, accurate and scholarly, and is written with moderation and judgment. There is a certain amount of difficulty in dealing with the history of the Jews in any separate country, as it is unfair to dissociate their treatment in one place from their treatment in the rest of Europe; it is also hard to exhibit the political motives which coincided with popular fanaticism so as to give free scope to persecution at any given time. Mr. Mocatta has realised these difficulties, and has fairly kept them before him, so as to be free from all partial exaggeration. He admits that the Jews in the Middle Ages were deficient in tact and in appreciation of their exceptional condition, and that their demeanour was not conciliatory of popular prejudices. The Inquisition has been so entirely appropriated in popular literature as having been an engine against Protestantism that many readers of Mr. Mocatta's book will be surprised to find it looked upon solely as devised against the "New Christians," as converted Jews were called. Yet such was undoubtedly the case at first, and hatred against the Jews had probably much to do with intensifying the Spanish hatred against heretics of every kind. We notice that Mr. Mocatta has a very poor opinion of metaphysics, as he goes out of his way to say of Spinoza that "Unfortunately, his propositions never led to any result of practical utility, since he always chose as the objects of his definitions those insoluble subjects, which are beyond all human comprehension—the nature of the Deity, and the origin and destiny of man." Yet, surely it is for the fortitude with which the Jews held to one set of opinions on these "insoluble subjects" that Mr. Mocatta challenges our sympathy.

An Historical and Descriptive Account of the Old Stone Crosses of Somerset. By Charles Pooley, F.S.A. With Map and Plates. (Longmans.) Mr. Pooley is an enthusiast in his own particular line, but does not desire to keep it wholly to himself. He has for years past been steadily giving his attention to the Old Stone Crosses which are to be found, in a more or less fragmentary condition, in nearly every churchyard in the West of England; and he probably knows more about this branch of monumental art than any of his antiquarian brethren. The usual form of a Churchyard Cross was a tall shaft raised upon a Calvary of three or more steps and terminating in a cruciform finial. It admitted of great variety of treatment, and was often enriched with heraldic devices or with elaborate carvings of a religious character. The Market Cross was a more considerable structure, and usually consisted of a group of open arches clustered around a

central pillar, the colonnade affording a convenient shelter for the market people and their wares. Crosses of both kinds abound in Somersetshire, where, in fact, there is scarcely a parish in which Mr. Pooley has failed to discover some traces of their existence. They are of every date, from the fifth to the nineteenth century, for in some instances they have not only been restored but also re-erected upon their traditional sites. Mr. Pooley even records a case in which the vicar of the parish put the steps of his Churchyard Cross to their original use and preached therefrom to an open-air congregation, just as Wesley is still remembered to have done at Road. Associations of another kind belong to the beautiful Village Cross at Wedmore. On it Judge Jeffreys, who happened to lodge hard by, is said to have hanged a doctor because he helped to dress the wounds of a dying Puritan. Wayside Crosses, and so-called Water Crosses are rare. Of the former there is an example, well-known by the name of "Raleigh's Cross," on the top of Brendon Hill; and not far from it the memory of another cross, called Lowtown Cross (supposed to be a corruption of *l'autre croix*) is preserved in the sign of the road-side inn. Tradition states that these crosses were erected to mark the resting-places of the body of Joan, first wife of Simon Raleigh of Raleigh, in Devonshire, on its way to be buried at Nettlecombe, but it is more probable that they were intended to serve as boundary-stones for the manor of the Raleighs. There has, of course, been displayed a good deal of iconoclastic zeal in dealing with these symbolic structures, and their fragments must often be sought for in the walling of the churchyard or farmhouse, the shaft being sometimes converted into a lamp-post and a block from the Calvary doing duty as an "upping-stone." But, occasionally, a strong conservative feeling has displayed itself, and in one instance an attempt to remove the village cross led to a serious fight between the villagers and the local waywardens. In the *mêlée* that ensued, the shaft was hurled to the ground and the finial broken in twain, but the defenders rallied round the fragments, hoisted a flag with the legend "Be Faithful," and spent the night on guard, while their wives prepared for them beds of straw and kindled a fire to cheer their spirits withal. The scene of this encounter was Croscombe, and it is rather disappointing to learn that the name of the place has no connexion with the sacred symbol, but is merely a corruption of Coriscombe. Mr. Pooley's book is the work of a genuine antiquary and ecclesiologist, exhibiting on every page abundant proofs of intelligent and painstaking research. The numerous illustrations and measurements with which it is enriched give it an additional value, and we feel ourselves much indebted to the author for directing public attention to an interesting but neglected subject of study.

Annals of Christ's Hospital from its Foundation to the Present Time. By a Blue. (Smart and Allen.) *The Blue-coat Boys; or, School-Life in Christ's Hospital, with a short History of the Foundation*. By W. H. Blanch. (Allen.) *Eight Years a Blue-coat Boy*. (Dean.) Public attention has been directed by an unfortunate event to the condition of Christ's Hospital, and the authors of these little books have reasonably supposed that the official Report of the Commissioners is more likely to stimulate than to allay the controversy that has arisen. The subject of that controversy is, we need hardly repeat, the discipline of the school and the means taken for enforcing it. And, although in the particular case the charge of excessive severity has not been proven, we gather from the remarks of both the above writers, as well as from the testimony of others, that school-life at Christ's Hospital has always been distinguished by a Spartan austerity. Mr. Blanch, it is true, employs as his frontispiece a photograph of the birches used at Eton and Christ's Hospital, and clearly shows

(on paper) that the instrument in vogue at the more aristocratic school far exceeds in weight and length that which falls on the backs of offending Blues; but we are fain to believe that the character of the punishment is less determined by the weapon than by the hand that wields it. Few will forget Coleridge's remark when he heard of his old master's death that "it was lucky the cherubim who took Dr. Boyer to Heaven were nothing but faces and wings, or he would have infallibly flogged them by the way." Judging by results, we cannot say that the system pursued at Christ's Hospital has been favourable to the development of great men. Neither Mr. Blanch nor his anonymous rival is able to make out a long list of distinguished alumni, and the only names of real eminence in it are those of Joshua Barnes, Bishop Middleton, Lamb, Coleridge, and Leigh Hunt. To these may be added Barnes (of the *Times*), Sir Henry S. Maine, Dr. Haig Brown, "Cole, C.B.," Scudamore of the Post Office, with perhaps a score of less repute; but after all the roll is a short one and contrasts badly with that which the other City schools can produce. In past times the Hospital suffered from want of means, but this cannot now be the case if it be true that the gross revenue exceeds 70,000*l.* a year, and that the endowments for university education are likely to become larger than those possessed by Eton or Winchester. Many reforms in the management of the school have recently taken place, and the barbarous dietary of which Lamb complained is a thing of the past, but we are very doubtful whether the Governing Body is competent to deal with an educational institution of such magnitude and importance, and to adapt it to the requirements of the present age. Mr. Blanch's little book is very readable and affords a capital picture of school-life at Christ's Hospital; the *Annals by a Blue*, on the other hand, are disfigured by numerous mistakes and are exceedingly incomplete: the list of the school-staff being dated 1866 and that of university honours terminating twenty years ago. There is not much to criticise in *Eight Years a Blue-coat Boy*. The author tells the story of his school-life agreeably and faithfully, and expresses his gratitude for the training he received at Christ's Hospital. He can scarcely suppose that any but "Blues" will share in the enthusiasm he displays or feel much interest in the trivial incidents of his school career, but his piety towards *alma mater* is commendable, and his recollections of her care are uniformly pleasant.

Modern Birmingham and its Institutions: a Chronicle of Local Events from 1841 to 1871. Compiled and edited by John Alfred Langford. Vol. II. (Birmingham: Osborne; London: Simpkin, Marshall and Co.) This volume completes Mr. Langford's labours on the recent history of Birmingham, and it is not the compiler's fault if it is less interesting than its predecessors. The truth is that newspaper-cuttings a century old invest themselves necessarily with a certain antiquarian interest, and admit of being arranged into a readable volume; whereas the same materials, when dated as it were from yesterday, only offend us by the baldness of their point-blank announcements. The growth of Birmingham from "a little hardware village" constitutes an interesting chapter of English history, and was well portrayed in Mr. Langford's *Century of Birmingham Life*; but Modern Birmingham cannot be similarly constructed out of modern newspapers so as to live before our eyes. Any local resident who has formed an album of clippings of his own will possess as complete a record as Mr. Langford has to offer. The chronicle is continued to as recent a date as 1871, but we look in vain for any description of the rise of the famous "Six Hundred," or for a sketch of the early life of the latest Birmingham hero, Mr. Joseph Chamberlain.

LAST year it was announced in the Directory of the Science and Art Department of the Com-

mittee of Council on Education, South Kensington, that a new subject, to be named "Physiography," "embracing those external relations and conditions of the earth which form the common basis of the sciences of Nautical Astronomy, Geology, and Biology," would take the place of Physical Geography in the Science schools and classes, and a few months later an outline Syllabus of this new subject was issued. Besides Physical Geography, which forms its foundation, there are grouped under Physiography according to this programme, the elements of Physics, of Chemistry, Geology, Meteorology, Biology, and Astronomy; besides Magnetism and Electricity, the principles of Construction of the Telescope, Spectrum Analysis, Measurements of Surface, Geodetical Surveys and instruments employed in these; Maps and Map Projections—in short, the whole "Science of Nature," and the methods and instruments by means of which our knowledge of nature has been arrived at and is extended. This grand subject, or group of subjects, had never before been treated of collectively in any work or school-book, so that a fine field lay open. The first to occupy it, as far as we are aware, is the Rev. Alexander Mackay, LL.D., the author of a number of excellent geographical manuals, whose *Physiography and Physical Geography* has just been published by Messrs. Blackwood. Following the Syllabus issued by the Science and Art Department, the author has given within the limits of 140 closely-printed pages, a succession of terse paragraphs under the subjects and headings named therein, and has succeeded in condensing a vast amount of information into this small space. The book, which is illustrated by woodcuts here and there, and provided with a full index, will doubtless be welcomed by students who are reading for examination in "Physiography," and who previously must have been obliged to glean their knowledge from a large number of separate works. Whether the substitution of the wide-reaching Physiography for Physical Geography is a wise or practically useful step, and whether it will not more than ever tend to give the examinees a great appearance of erudition without the foundation of it, seems open to question. Anyone who has gone through one or two of the batches of examination-papers in Physical Geography which were formerly sent in annually from schools throughout the kingdom cannot fail to have become convinced of the exceedingly low average standard of knowledge shown in the replies, and of the very superficial way in which the subject had been "got up" for examination. Papers indicating any intelligent comprehension of it were exceedingly rare; most answers showed mere learning by rote; and many hundreds, such as these—

"The ecliptic is a circle passing around the earth, whereas beyond that there is always perpetual snow."
"The animal that represents the elephant is the rhododendron in South America." "The meaning of the distribution of plants and animals is, those that are extinct are vertical, and those that are to be seen on the surface horizontal." "The chief river of the Alpine region is the St. Lawrence." "When the points of the compass are high we may expect fine weather, when they are low we may expect wet and much rain;" &c., &c.,

betray a dire confusion of ideas, the result of attempting to "cram up" too many subjects. If this was the result in simple Physical Geography, what is to be expected in Physiography?

Foreign Cage Birds. Vol. I. By C. W. Gedney. (Bazaar Office.) Directions for the rearing and management of the various aviary birds imported into this country. The author is evidently an enthusiastic lover of birds, and gives us the benefit of seven years' bird-fancying in the different parts of the world to which the profession of sailor carried him. He begins his series with the parrot tribe, taking some hundred species in succession, from the grass parakeet or budgerigar of Australia, which now rivals the love-

bird in public estimation, to the roselle, king and queen parrots, lorries, and cockatoos, finishing with the gaudy, discordant macaw. In speaking of the love-bird, while he admits the affection they exhibit towards each other, he protests against the pretty fable of the excessive grief of a love-bird at the loss of its partner. The result of his experience is that no love-bird ever died of a broken heart, and that so long as they are plentifully supplied with food they will suffer neither loss of appetite nor health from the death of a mate.

Artistic Flower Decorations and Artistic Amusements (by the same publishers) are useful to ladies who go into table decoration, or who occupy themselves with decalcomanie, shell-work, and lacquer-work.

Characters Indicated by Handwriting, by O. Baughan (published also at the Bazaar Office), gives a number of specimens of handwriting in illustration of the author's theories, the general features of which we might be inclined to accept. The ascendant writing he shows to be typical of ambition, as seen in the handwriting of the Duke of Wellington, Napoleon I. and III., Nelson, Condé, and others, while the *t* barred with a strong thick line is a sign of an arbitrary will, &c.

NOTES AND NEWS.

WE understand that Mr. Delane has resigned the editorship of the *Times*, and that Mr. Chenery, the Lord Almoner's Professor of Arabic at Oxford, will be his successor. Prof. Chenery, to whose Chair no salary and no duties are assigned, has been connected for many years with the staff of the leading journal.

THE Right Hon. W. E. Gladstone has undertaken to write a *Primer of Homer* for Messrs. Macmillan and Co.'s series of Literature Primers.

PROF. W. K. CLIFFORD is preparing a new work on the *Elements of Dynamic*, being an introduction to the study of motion and rest in solid and fluid bodies. The book is intended for engineers and students of physical science who are unable or unwilling to devote much time to mathematics. Its method consists in making use of the simpler ideas of motion to teach so much of the mathematical processes as is required for understanding the more advanced parts.

MESSRS. MACMILLAN AND CO. have in the press a new novel called *Mirage*, by George Fleming; and a second edition of Dr. Radcliffe's *Proteus, or Unity in Nature*, which originally appeared some five-and-twenty years ago. The main intention of the work is to show that the very same archetypal plan is actually and obviously traceable in all things organic and inorganic, vital and physical, partial and general; and that, in fact, the story of nature is truly symbolised in that of Proteus. The long interval which has passed since the first appearance of this work has allowed it to be so far recast that it ought to be described rather as a new work than a new edition.

THE same publishers will issue in a few days *An Elementary Treatise on Spherical Harmonics, and Subjects connected with them*, by the Rev. N. M. Ferrers, M.A., F.R.S., Fellow and Tutor of Gonville and Caius College, Cambridge.

THE fifty-fifth session of the Birkbeck Literary and Scientific Institution, Southampton Buildings, Chancery Lane, will commence on Monday next. Nearly 100 classes meet weekly in the various subjects taught by the Institution. Special courses of lectures on Astronomy and Health will be delivered, and a London University Matriculation Class will be held. The inaugural address is to be delivered by Dr. B. W. Richardson, F.R.S.

MESSRS. CHAPMAN AND HALL have in the press:—*The Life of Sir Robert Walpole*, by A. C. Ewald; *Shooting, Yachting, and Sea-fishing*

Trips, at Home and on the Continent, second series, by "Wildfowler," "Snapshot"; *The History of Furniture*, researches and notes on objects of art which form articles of furniture, or would be interesting to collectors, by Albert Jacquemart, translated from the French and edited by Mrs. Bury Palliser, with 200 illustrations; *On the Frontier: Reminiscences of Wild Sport, Personal Adventures, and Strange Scenes; Science and Literature in the Middle Ages and at the Period of the Renaissance*, by Paul Lacroix, completing the series; *Hibernica Venatica*, by M. O'Connor Morris, author of "Triviata"; *Interior Architecture*, a purely practical work, intended for architects, joiners, cabinetmakers, marble-workers, decorators, as well as for the owners of houses who wish to have them ornamented by artisans of their own choice; *Colonial Experiences; or, Incidents and Reminiscences of Thirty-four Years in New Zealand*, by an Old Colonist; the two following new volumes of "The Library of Contemporary Science":—*Biology*, by Dr. Charles Letourneau, with illustrations; *Anthropology*, by Dr. Paul Topinard, with a Preface by Prof. Paul Broca, Secretary of the Société d'Anthropologie; *Bronzes*, by C. Drury E. Fortnum, F.S.A., forming a new volume of "The South Kensington Museum Art Handbooks"; *Twelve Heads after Holbein*, selected from his drawings in Her Majesty's collection at Windsor, reproduced in autotype, in portfolio, and new novels by Major Whyte-Melville, Anthony Trollope, Lady Wood, Joseph Hatton, and Annie Thomas.

MESSRS. TRÜBNER AND Co. will publish this season the *Original Letters and Papers on Philological and Kindred Subjects*, by the late Viscount Strangford, edited by Viscountess Strangford; *Habit, as bearing upon Hereditary Instinct*, by S. Butler, the author of "Erewhon"; *English Rule and Native Opinion in India*, by Jas. Routledge; *The Epoch of the Mammoth, and the Apparition of Man upon Earth*, by James Southall; *The Young Engineers: What they Did and How they did it*, by the author of "The Lathe and its Uses"; *The History of India as told by its own Historians—the Mohammedan Period*, edited from the posthumous papers of the late Sir H. M. Elliot, revised and continued by Prof. John Dowson, vol. viii., completing the work, and containing a three-fold index of bibliographical, geographical and general matter; new parts of "The International Numismata Orientalia," part v., *The Parthian Coinage*, by Percy Gardner, M.A.; part vi., *On the Ancient Coins and Measures of Ceylon*, with a Discussion of the Ceylon Date of the Buddha's Death, by T. W. Rhys Davids; *A Life of Jenghiz Khan*, translated from the Chinese, by Prof. R. H. Douglas; *Hebrew and Christian Records*, an historical enquiry concerning the age and authorship of the Old and New Testaments, by the Rev. Dr. Giles, now first published complete; *The Birds of Cornwall*, a contribution to the natural history of the county, by Edward Hearle Rodd; *The Barents Relics*, recovered in the summer of 1876, and presented to the Dutch Government, by Charles L. W. Gardiner, Esq.; *Chemistry in the Brewing Room*, by Charles H. Piesse; "Our Neighbourhood," or, Sketches in the Suburbs of Yedo, by T. A. P.; *Translations from the Magyar Poets*, by E. D. Bulter; *Provinces of the Equator*, a summary of official letters and reports of Colonel Gordon (part I., year 1874); and the four following volumes of the English and Foreign Philosophical Library: *Outlines of the History of Religion to the Spread of the Universal Religions*, by Prof. C. P. Tiele, translated from the Dutch by J. Estlin Carpenter, M.A., with the author's assistance; *Origin and Migrations of the Polynesian Race and the Ancient History of the Hawaiian People to the Times of Kamehameha I.*, by Abraham Fornander, Circuit Judge of the Island of Maui, H.I.; *Essays on the Sacred Languages, Writings, and Religion of the Parsees*, by the late Dr. Martin Haug, second revised edition,

by Dr. E. W. West; *Religion in China*, containing a brief account of the three religions of the Chinese, with observations on the prospects of Christian conversion among that people, by Jos. Edkins, D.D., Peking.

THE following are a few of the principal articles contained in the forthcoming volume (the seventh) of the *Encyclopædia Britannica*:—"Decalogue," by Prof. Robertson Smith; "Defoe," by Mr. Saintsbury; "Demonology," by Dr. E. B. Tylor; "Demosthenes," by Prof. Jebb; "Denmark," by Mr. Gosse; "Descartes," by Dr. W. Wallace; "Dialling," by the late Mr. H. Godfrey; "Dickens" and "Dryden," by Mr. Minto; "Dictionary," by the Rev. P. A. Lyons; "Diderot," by Mr. J. Morley; "Dietetics," by Dr. T. K. Chambers; "Digestive Organs," by Prof. Turner; "Distribution," by Mr. A. R. Wallace and Prof. T. T. Dyer; "Diving," by Mr. D. Stevenson; "Dockyards," by Mr. Rowsell; "Dogmatic," by Prof. Candler; "Dragon-fly," by Mr. McLauchlan; "Drama," by Prof. A. W. Ward; "Dream," by Mr. Sully; "Dredge," by Sir Wyville Thomson; "Duel," by Mr. F. Stow; "Dürer," by Prof. Colvin; "Ear," by Prof. McKendrick; "Ecclesiastes," by Dr. Ginsburg; "Edinburgh," by Dr. Daniel Wilson; "Education," by Mr. O. Brown; "Egypt," by Mr. R. S. Poole; "Elasticity," by Sir W. Thomson; and "Electricity," by Mr. G. Chrystal.

MR. EDWARD STANFORD'S new list embraces the following: *Fifteen Thousand Miles on the Amazon and its Tributaries*, by C. Barrington Brown and William Lidstone; *The Physical Geography and Geology of Ireland*, by Edward Hull, together with a fifth edition of Prof. Ramsay's *Physical Geography and Geology of Great Britain; Adventures in the Air*, from the French of M. de Fonvielle; *Guide to Cannes and its Vicinity*, by F. M. S.; and the following volumes of a series to be entitled "Stanford's Compendium of Geography and Travel," based upon Hellwald's "Die Erde und ihre Völker":—"Europe," by Prof. A. C. Ramsay; *Africa*, by Keith Johnston; *North America*, by Prof. F. V. Hayden, of the United States Geological Survey; and *South America*, by H. W. Bates.

MESSRS. HURST AND BLACKETT have in preparation *A Man of Other Days: Recollections of the Marquis de Beauregard*, edited from the French by Charlotte M. Yonge; *A Young Squire of the Seventeenth Century*, from the papers of Christopher Jeaffreson, edited by John Cordy Jeaffreson; and *A Jewel of a Girl*, a novel by the author of "Queenie," &c.

THE new volume of "Hurst and Blackett's Standard Library" to be issued in October will be the cheap edition of Mrs. Oliphant's popular story of *Phoebe Junior*, illustrated by E. Hughes.

MESSRS. CASSELL, PETER AND GALPIN will publish early next month *Lives of the Lords Strangford, with their Ancestors and Contemporaries through Ten Generations*, by Edward Barrington de Fonblanque.

MESSRS. W. COLLINS, SONS, AND Co. announce in their Advanced Science Series:—*Building Construction: Timber and Iron*, by R. Scott Burn, C.E.; *Machine Construction*, by E. Tomkins, Queen's College, Liverpool; *Mineralogy*, by J. H. Collins, F.G.S.; in their School Series:—*Caesar*, by Dr. Leonhard Schmitz; *History of the Book of Common Prayer*; *Scripture Illustrations*, by the late Prof. Eadie; *Elementary Arithmetic*, by Dr. Henry Evers; and in their School and College Classics:—Shakspeare's *Coriolanus* and *Hamlet*, by S. Neil; Milton's *Paradise Lost*, Book II.

MR. MACLEHOSE, publisher to the University of Glasgow, has in preparation the following works: *The History and Poetry of the Border*, by Prof. Veitch; *Outlines of Physiology*, intended as a class-book for Colleges, by Prof. McKendrick; a new edition of *The Life of Thomas Davidson*, a

Scotch Probationer; and a work on "Navigation," by R. A. Napier, of Glasgow.

ANOTHER "Chapter from the unpublished Memoirs of the Cheaters of Chicheley," entitled *Genealogical Memoirs of the Elder and Extinct Line of the Wollastons of Shenton, Leicestershire, and of Finborough, Suffolk, their Ancestors and Connexions*, by Edmond Chester Waters, is now ready for delivery. The impression is limited to thirty-five copies.

It is rumoured in Paris that Victor Hugo has in his portfolio a poem of 2,000 lines, entitled *Le Pape*, which will appear after the decease of Pius IX.

A NEW monthly magazine of a humorous nature, with the title of *Mirth*, will shortly be issued by Messrs. Tinsley Brothers. Mr. Henry J. Byron is to be the editor.

MESSRS. E. MOXON, SON AND Co. will shortly issue Rossetti's *Lives of Famous Poets*, a companion volume to Moxon's *Popular Poets*. The same publishers have in preparation a *Dictionary of Biography*, by Benjamin Vincent, the editor of the last edition of *Haydn's Dictionary of Dates*.

MESSRS. WARD, LOCK AND Co. announce, as their forthcoming annuals, *The Children's Forget-me-not* and *Golden Childhood*; three new series of children's picture-books, entitled *The Play-hour Picture-books*, *Gracie Goodchild's Pretty Picture-books*, and *The Good Gift Library for Little People*; also a new edition of *The Billiard Book*, by Captain Crawley and William Cook, and *A Knight of the Nineteenth Century*, a novel, by the Rev. E. P. Roe.

THE Council of the Working Men's College, 45 Great Ormond Street, have arranged for the ensuing session a series of lectures in connexion with the Science and Art Department upon Human Physiology. The lectures will be delivered on Friday evenings by Mr. T. Dunman, commencing on October 5.

THE forthcoming number of the *Theological Review* will contain an article by Miss F. P. Cobbe on "Magnanimous Atheism."

THE "War Number" of the *Graphic* contains one or two very useful sketches of war scenes somewhat difficult to realise from the best descriptions. We would especially note the "General position of the Russians in the Schipka Pass" and the Battle of Karahassankeui. The frontispiece, Mount St. Nicholas, too, is particularly good. But the rest of the number is too much disfigured by the sensational portrayals of horror and atrocity, a fault which right-minded people have had to complain of in the *Graphic* before. Sensationalism should never be allowed to go beyond the really impressive double picture of the retaking of a Bulgarian village by the Turks in the present number. The bird's-eye view of the seat of war would be more useful if the names were not all the wrong way upwards.

MESSRS. GEORGE BELL AND SONS will publish in October a new edition of Dr. Dyer's *History of Modern Europe*, revised throughout by the author and carried down to a recent date. The same publishers also announce among their forthcoming works:—A new and cheaper edition of Kent's *Commentary on International Law*, edited by J. T. Abdy, LL.D.; a revised edition of vol. i. of Canon Perowne's *Book of Psalms*; *Geron: the Old Man in Search of Paradise*, a posthumous work by John Lavicourt Anderdon; and the following educational works:—*The Ajax of Sophocles*, by C. E. Palmer; *The Frogs of Aristophanes*, by F. A. Paley; *The Trachiniae of Sophocles*, by Alfred Pretor; *The Menaechmi of Plautus*, by Dr. Wilhelm Wagner; *Examples in Algebra*, by the Rev. W. F. Macmichael and R. Procter Smith; *A History of Music*, by H. G. Bonavia Hunt, Warden of Trinity College, London. Among recent additions to the series of Bohn's Libraries, now published by Messrs. G. Bell and

Sons, are:—Vol. iii. of *Molière's Dramatic Works*, translated by C. H. Wall; a new edition of Miss Martineau's *History of the Thirty Years' Peace*; *Correspondence between Goethe and Schiller*, 1794-1805, translated by L. Dora Schmitz; Jean-Paul Richter's *Flower, Fruit and Thorn Pieces*, translated by Alexander Ewing; *Chaucer's Poems*, edited by Robert Bell, a revised edition, with preliminary essay by the Rev. W. W. Skeat.

THE New York *Nation* of September 13 states that Prof. J. E. Hilgard, Assistant in Charge of the Coast Survey, has been offered the Directorship of the New International Bureau of Weights and Measures in Paris, a compliment which will be highly appreciated in America. Prof. Hilgard is at present on the Pacific Coast, being one of the excursion party which includes Sir Joseph Hooker.

THE *Statistical Account of Bengal* by Dr. W. W. Hunter, Director-General of Statistics to the Government of India, has now been for some time finished, and its publication is only delayed by the non-arrival of the maps from India. Messrs. Trübner and Co. expect to be able to issue it in the course of next month. The work consists of twenty octavo volumes, which the liberality of the Bengal Government will render available to the public at the small cost of 5*l.* It is arranged according to the administrative districts into which the province is divided, with a separate index to each volume and a general index of about 200 pages for the whole. The origination and the successful conduct of this undertaking are due to Dr. Hunter; but the cost has been borne by the Government, and all the proof sheets have received the official *imprimatur*. The object in view is two-fold: partly to render the facts of our Indian dependency more easily accessible to students and the general public of this country; and partly to form a reference-book of local knowledge for the ever-changing series of Indian administrators. To lighten his task of compilation, Dr. Hunter has been assisted in Bengal by five junior members of the Covenanted Service, while some part of the supervision at home of the materials sent from India has been entrusted to Mr. J. S. Cotton.

DR. HUNTER is now engaged upon the *Imperial Gazetteer of India*, a work destined to supply for the first time a systematic account of our Indian Empire. It will be arranged on an alphabetical principle, and will comprehend the entire peninsula, including the settlements of the French and Portuguese, and special attention will be paid to history. The *Statistical Account of Bengal*, above referred to, is but one of the many provincial works which will supply the materials for the *Imperial Gazetteer*. It is hoped that Dr. Hunter will be able to complete this formidable undertaking in about four years, during the greater part of which time he will of necessity be resident in this country.

THE Annual Report of the Royal Society of Literature has just been issued. The presidential address of Prince Leopold includes biographical notes on Mr. E. W. Lane, Christian Lassen, Rev. Dr. Bosworth, and Rev. Thomas Hugo. The last is inadequate, and gives no particulars as to the archaeological studies in which Mr. Hugo delighted, and omits, what is an important feature of such notices, a list of his essays and works.

MR. FREDERICK T. ELWORTHY'S *Grammar of the Dialect of West Somerset* is in the press for the Philological Society, and will be issued early next year. The pronunciations are given in Mr. A. J. Ellis's Glossic spelling, and have been revised by Dr. J. A. H. Murray, during a visit to Mr. Elworthy, from conversations with the country folk in his district, Wellington. The phrase "That one caught him, the other let him go," appears as "*Dhik'ee dhac'ur oa-m* [That there of 'em] *kaech'n, dhik tuudh'ur oa'm lae't-n goo ugee'n.*" "Whose boots are these?" is "*ue'z*

bèots ez dhoot?" Compare the German *Sind das ihre Kinder?* "Unlike the Dorset, 'I think them housen better than theisem,' we should say [declares Mr. Elworthy] *Aay du dhingk dhai aew'ez bee bad'r-n dhai'z yuur.*"

MR. W. ALDIS WRIGHT has all the text of his edition of *Robert of Gloucester's Chronicle*, for the Master of the Rolls, in type. He has finished the Glossary for his edition of *Sir Gowerides* for the Early English Text Society, and is far advanced with his new small-volume edition of the text of Shakspeare.

DR. J. A. H. MURRAY and Prof. Zupitza have begun their edition of *Guy of Warwick* from the early fourteenth century Auchinleck or Affleck MS. for the Early English Text Society. Prof. Zupitza's edition of the Anglo-Saxon and Latin versions of the legend of *Apollonius of Tyre* will probably appear in one of the Early English Text Society's series.

MR. SKEAT will finish his edition of the alliterative romance of *Alexander* for the Early English Text Society next year.

MESSRS. BLACKIE AND SONS have nearly ready for publication *Upper Egypt: Its People and its Products*, a descriptive account of the manners, customs, superstitions, and occupations of the people of the Nile Valley, the Desert, and the Red Sea Coast, with sketches of the natural history and geology, illustrated from original sketches, by O. B. Klunzinger, M.D., formerly Egyptian Sanitary Physician at Koseir on the Red Sea; and a new and greatly enlarged edition of Thompson's *Gardener's Assistant*, revised and extended by Thomas Moore, F.L.S., Curator of the Chelsea Botanic Gardens, &c., assisted by several eminent practical gardeners.

ON the 13th inst., Prof. Claus Manicus, the Danish historical writer, died at the age of eighty-two. Dr. Manicus was specially distinguished by his writings on the vexed question of the Duchies of Slesvig and Holstein.

A SWEDISH translation of Shakspeare's *Lucrece*, in the metre of the original, by Dr. Adolf Lindgren, has recently appeared in Stockholm.

MR. W. H. FOX TALBOT, F.R.S., who died on September 17, at his seat at Laycock Abbey, near Chippenham, at the age of seventy-eight, was a man of varied attainments. He is, perhaps, best known as the inventor of the talbot-type process; but after he had passed his fiftieth year he turned his attention to the decipherment of the cuneiform inscriptions. Associated with Mr. Bosanquet, he contributed munificently towards the publication of many Assyriological researches.

SIGNOR GIAMBATTISTA BELTRANI contributes a paper to the *Rivista Europea* on the Roman Printing Office under the direction of Paulus Aldus Manutius. This is based upon a discovery by Signor Beltrani in the State Archives of accounts of the expenses of the Pontifical Government. One volume contains the disbursements between 1561 and 1563 of the printing-office commenced by the order of Pius IV.

A NEW Society has been founded in Edinburgh, under the name of the Scottish Literary Club, for the purpose of "reprinting rare, curious, and remarkable works pertaining to Scotland." The number of its members is limited to sixty, and the yearly subscription is two guineas. Their first issue is to be the two very singular and interesting works of Adam Petrie, "the Scottish Chesterfield," 1720-30. The agent is the well-known Thomas George Stevenson, Antiquarian and Historical Bookseller, Edinburgh.

THE calendar of the Yorkshire College, at Leeds, has just been issued. In the first and second years of the operations of the college, its work was confined to mathematics, physics, chemistry, geology, and textile industries; last year there were added civil and mechanical engineering, and biology; while the fourth

session, about to commence, will include lectures on classical literature and history, and modern literature and history, an arrangement resulting from fusion of the work of the Leeds University Extension Committee with that of the college. A much extended system of outside lecturing is announced, especially the arrangement made with the Gilchrist Trustees, through their secretary, Prof. W. B. Carpenter, F.R.S., by which some of the college professors will deliver four series of "Science Lectures for the People," in Leeds, Bradford, Halifax, and Keighley. Although too recent to be named in the calendar, we understand that the Drapers' Company has made a grant to enable the college to provide practical instruction in coal-mining.

M. THIERS, it is asserted, kept a personal diary from the year 1830 onwards. The portion relating to the history of his Presidency of the Republic is written with continuity and considerable detail.

SEMITIC scholars are only too well acquainted with the insufficiency of our Arabic lexicons. Even Lane's magnificent work is little more than a translation of the native dictionaries. These are doubly defective: the definitions of many words are either unintelligible or wanting, and the extreme purism of the compilers excluded words which came into use soon after the close of the first century of the Hijra. Arabists are consequently much in the position of Greek students who, in reading Thucydides or Plato, had only a dictionary of the Homeric dialect to refer to. Prof. Dozy, of Leiden, accordingly, proposes to publish a *Supplément aux Dictionnaires Arabes*, in two volumes of four parts each, containing the words and phrases he has collected during a long period of years, which are to be found neither in Freytag nor in Lane. He has taken as the basis of his work three glossaries composed in Spain in the Middle Ages. Two are Latin-Arabic—one being the Leiden MS. 231 (of the eleventh century), and the other the *Vocabulista* which M. Schiaparelli has published at Florence; while the third is the great Spanish-Arabic vocabulary of Pedro de Alcala, published at Granada in 1505. Prof. Dozy has also incorporated the materials furnished by lexicons and vocabularies of modern Arabic—especially the dictionary published at Beyrout in 1870 by Botros al-Bistāni under the title of *Mohit al-Mohit*—by European travellers, and by various friends, more particularly Prof. Wright, Prof. Simonet (of Granada), and Prof. Amari.

MR. A. BURNELL, of Tanjore, has lately made some discoveries in the Sāmaveda literature. The most important is a MS. of the long sought *Prātisākhya* of that Veda. It consists of about 280 *sūtras* with a commentary, and is attributed to Śakatāyana; but, as it is, it is a relatively modern work, and much like the *Atharva-prātisākhya* (edited by Prof. Whitney) in style and conciseness. The copy he has is tolerably correct, and he hopes to print it shortly. He has also ascertained the existence of a *Brāhmana*, as yet unknown, which belongs to the Gaiminiya Sākhā of the Sāmaveda, and expects to have a copy soon, and also authentic information respecting the chants of this sākhā, which differs widely from those known already. A man who belongs to this school (there are very few left now) told him that they use thirty-two *svaras* or notes, but this seems impossible, for the other schools only admit seven, and can hardly be said to use more than six. What he has heard of the Gaiminiya chants makes him think that they are in reality far more simple, and perhaps older, than the others—e.g., of the Kauthumas. In what little he has heard, he could not detect more than four notes, but his informant professed to know very little of the matter.

PROF. ISAAC HALL writes to the *Nation* (September 13) to express his dissent from Dr. Deecke's view as to the derivation of the Cypriote syllabary from the Assyrian cuneiform. He

states that Dr. Deecke has been misled by the inaccurate copies of the Cypriote inscriptions published in Europe. De Vogüé is wholly wrong in giving an arrow-headed appearance to the characters of the inscription found at Alonia tou Episcopou, as well as to those in another inscription now in the Louvre. His copy of the bilingual inscription of the Louvre is also wrong. Prof. Hall adds that "three very important inscriptions are generally known in Germany by very faulty copies, which have misled and may still mislead." These are given by Schmidt from an unnumbered inscription in the British Museum, a long one-line inscription in the Cesnola collection in New York, on the pediment of a tomb, and the "Naked Archer" inscription in the British Museum. The latter, Prof. Hall thinks, may perhaps contain some coincidences with the Hittite hieroglyphics, besides those already noticed. He doubts whether Dr. Siegmund, after his visit to Cyprus, continued to hold (if he ever held) the opinion that the Cypriote syllabary was derived from the cuneiform.

FOREIGN REVIEWS OF ENGLISH BOOKS.

REID, T. Wemyss. A Monograph on Charlotte Brontë. *Magazin für die Literatur des Auslandes*, September 22.

SHANKAR PANDEIT. The Vedarthayatra, or an Attempt to Discover the Vedas. *Revue Critique*, September 22. By M. A. Barth.

THE FIFTY-THIRD CHAPTER OF ISAIAH. By Prof. Pusey, Ad. Neubauer and S. R. Driver. *Jenaer Literaturzeitung*, September 22. By B. Stade.

TULLOCH, John, D.D. The Christian Doctrine of Sin. *New York Nation*, September 13.

NOTES OF TRAVEL.

THE greater portion of the forthcoming number of Petermann's *Mittheilungen* is occupied by an elaborate and valuable essay by Herr Christian Schneller on the linguistic and national relations of the inhabitants of the southern face of the Alps from the Brenner Pass to the plains of Italy, especially of Southern Tyrol, round which Italian diplomatists would fain draw the frontier of their kingdom. A large-scale map of Southern Tyrol and Venetia, in which the areas occupied by German, Italian, Rhaeto-Romanic, and Slav inhabitants are clearly distinguished, accompanies this paper. An original map of the greater part of Costa Rica, incorporating the surveys of the previously all but unknown Talamanca-Indian country, or Atlantic slope of the Republic, made by Prof. W. M. Gabb in 1873-74, forms part of this number; Dr. Schweinfurth also contributes a preliminary sketch of his journey during March, April, and May of this year through the Arabian Desert from Helwan to Kenh on the Nile.

THE Italian Expedition under the Marquis Antinori to the countries south of Abyssinia appears to be followed by the same bad fortune that haunted the German West African Expeditions. It may be remembered that Captain Martini, leaving Marquis Antinori in Shoa, returned to Italy some time ago in order to obtain a new outfit for the plundered travellers, and that, having obtained the required funds from the Italian Geographical Society, he went out again to the Gulf of Tadjura, accompanied by Captain Cecchi. On May 16 last their caravan again left Zeyla, and Tull-Harre, a point more than two-thirds of the way to the frontier of Shoa, was safely reached on June 14. Here, however, a tribal war was in progress, and through the obstinacy of the chiefs of the Danakil, Martini and his companion were kept prisoners for more than a month, being allowed to continue their march only on July 18, when their resources had again been reduced to a low ebb.

THE first fruit as yet of the French Expedition of Savorgnan de Brazza to the West African river Ogové appears in an interesting sketch-map of the upper portion of the river, published in one of the recent numbers of the *Bulletin* of the Paris Geographical Society. It shows the course

of the river from Lope, an Okanda village formerly visited by R. M. Walker and other travellers, upward past the mouth of the Ivindo tributary, where Compiègne and Marche were forced to retreat in 1874, to the confluence of the Kailei, the farthest point yet reached by this expedition. This highest point is nearly a degree further inland than the farthest place to which Du Chaillu was able to penetrate in his journey of 1865.

As our information with regard to Corea is very limited, the following notes of a letter from a resident in the Japanese settlement of Fusan to a newspaper in Japan are not without interest:—The Japanese settlement in Fusan is not very extensive, but it is almost entirely a business one. It consists of two streets; many "godowns" are built in a line on the shore side, with shops behind each. Last spring the river was dredged, and the streets were repaired. A small hill lies on the coast, on which it is intended to lay out a garden for the residents, and this work has already been commenced. During the second and tenth months a large market is established, and numbers of merchants assemble there from the eight roads leading to it. A large fair is also held twice a year by the Chinese at Choki, Heian-tai, which is the most prosperous market in Corea. Gold dust, which is one of the articles most traded in, is found in abundance in the rivers Naitan, Nainei, Naiko, and other places. Several sorts of cotton cloth, and round fans are manufactured plentifully in Senra-tai, where hides are also procurable. The best ginseng abounds in Kinki-tai. Coal-mines have been discovered in Keisho-tai, silver mines in Senra-tai, and tiger-skins are brought from Kogen-tai.

OUR Cairo correspondent writes under date September 3:—"Colonel Purdy is engaged in completing his map of Darfour. Some psychometrical observations made by him at Fasher in July, August, and September, 1876, have just been published by the Egyptian General Staff, which has also to-day issued an 'Essai météorologique,' together with observations taken at Fasher during May, 1876, by Dr. J. Pfund, naturalist attached to the Staff. A large map of Africa has just been completed under the direction of Colonel Lockett, an American officer of the Egyptian General Staff. The work has occupied six months. It has been placed in the library of the Khedive's Palace of Abderi (Cairo), and occupies an entire, spacious panel. The map includes the results of all recent exploration, and a great portion of the work has been done by Colonel Lockett himself. The names of all who have been engaged in the work, and of all the authorities who have been consulted, are recorded on the map, which, as General Stone truly observes, is to-day the best map of Africa in existence, whatever may be produced to-morrow. The Egyptian army is about to lose one of its most scientific officers in Colonel Lockett, who has accepted a post in his own country. Colonel Chaillé has also sent in his resignation, and leaves shortly for America."

THE *Daily Evening Bulletin* of San Francisco, for August 31, gives a full account of the reception of the three distinguished travellers, Sir Joseph Hooker, Prof. Asa Gray, and Prof. E. V. Hayden, at the San Francisco Academy of Sciences. In returning thanks for the welcome, Sir J. Hooker took occasion to communicate one of the lessons learned from the expedition:—

"There is a broad line of distribution between the vegetation east of the Mississippi and that west of it. There is probably a greater difference in this respect than between any two similarly situated regions in any part of the globe. You may travel from England to Spain, from Siam to China, without finding such diverse vegetations as by crossing the Mississippi and comparing the banks one hundred miles east on the one side and one hundred miles west on the other."

He also remarked on the existence of a more curious difference than he had anticipated between

the vegetations of the Rocky Mountains and of the Sierra Nevada.

THE *New York Tribune* of September 14 says:—"The fact that a division of the Hayden United States Geological Survey, in charge of Gustavus R. Bechler, has not been heard from for some weeks has raised fears for the safety of the party. Mr. Bechler was commissioned to explore and survey a tract of country in Wyoming and Idaho, through which Chief Joseph, it is supposed, would have to pass in order to reach the National Yellowstone Park. Two parties of the same survey, in charge of Henry Gannett and James T. Gardner, were attacked by a band of Indians during the summer of 1875 in the south-eastern corner of Utah, near a lone peak called the Sierra la Sol. The savages consisted of a band of renegades from the Ute, Apache, Navajo, and Pah-Ute tribes. The surveying parties were surprised in a cañon, and a slight skirmish ensued during the night, in which several mules were killed or injured. None of the whites were hurt, but it was supposed that one Indian was killed. The Government party was compelled to retreat during the night, leaving all the baggage and instruments behind. It was probable, however, that the Indians did not wish to harm any of the party, but were simply desirous of obtaining the booty. The territory apportioned to Mr. Bechler was so extended that the two parties were not apt to meet."

THE Geographical Society of Bremen has received a telegram stating that the steamer *Trazer*, which left Bremerhafen on July 24, with merchandise, for the mouth of the Yenisei, returned safely to Hammerfest on the 25th inst., having remained in the Yenisei for three weeks.

AMERICAN NOTES.

THE prospects of the American publishing business seem to be improving, in spite of the recent failure of the popular "Frank Leslie" for 300,000 dollars, the largest collapse in the publishing business which has been known for many years. Among the announcements for the coming season in the *New York Tribune*, we may notice the following: Messrs. G. P. Putnam's Sons will publish in the spring the first volume of Prof. Moses Coit Tyler's *History of American Literature*, and Mr. Bayard Taylor's *History of German Literature*. We have no one in England at all comparable to Mr. Taylor in German, and especially Schiller and Goethe, literature. Mr. James T. Fields, the friend of Thackeray, will publish with Osgood, a volume of social and literary papers called *Underbrush*; Mr. Henry James, jun., a volume of essays on *French Poets and Novelists* (Macmillan); Miss Elizabeth Stuart Phelps, a charming poetess quite unknown in this country, will bring out a story in October with the same publishers; and Miss Warner, one of the authors of the *Wide Wide World*, a new novel, *Diana*, with the Putnams. Mr. Howells, the editor of the *Atlantic Monthly*, has written a comedy called *Counterfeit Presentment*; Mr. Aldrich, *The Queen of Sheba*; and Mr. Joaquin Miller, a poem on New York life, called *The Baroness of New York* (Carleton). Mr. William Cullen Bryant's poem, *The Flood of Years*, is to be published by Putnams, with illustrations by Mr. W. J. Linton; and the other poets, Mr. Longfellow, Mr. Whittier, Dr. Holmes, and Mr. Bayard Taylor, will contribute original pieces to an illustrated compilation made by Miss S. H. Leggett, *Golden Songs of Great Poets*. In history and biography, Mr. Bancroft's new volume will not be ready for this season; but Mr. Parkman, as we have already announced, will publish with Little, Brown and Co., his *Count Frontenac and new France under Louis XIV.* The *Life of Charles Sumner*, by Mr. E. L. Pierce, one of his literary executors, and that of Gerrit Smith by the Rev. O. B. Frothingham are also promised—the first by Roberts Brothers, the last by the Putnams. Messrs. Roberts will also bring out a translation of Paul de Musset's *Life of his brother*, by Miss Harriet W. Preston. The new volumes of the

autobiographies edited by Mr. Howells will be *Frederick the Great's Sister*, and *Thomas Ellwood the Quaker* (Osgood), and will appear immediately. Two text-books on Geology by Prof. Newberry and Dr. Leconte, and an economical treatise by the Hon. David A. Wells—*How shall the Nation regain Prosperity?*—complete the list of the more considerable books of native authorship. As usual, a large portion of the solid books to be produced are reprints from the English. Among these are:—Van Laun's *History of French Literature* (Putnam); Shairp's *Poetic Interpretation of Nature* (Hurd and Houghton); Miss Yonge's *Womankind* (Macmillan); Leslie Stephens' *Free Thinking and Plain Speaking* (Putnam); Colonel Hamley's *Voltaire*, in "Classics for English Readers" (Lippincott); novels by Mrs. Oliphant, Miss Braddon, &c. (Harper Brothers); Justin McCarthy's *Miss Misanthrope* (Sheldon); Walter Thornbury's *Life of Turner* (Holt); De Mazade's *Life of Count Cavour* (Putnam); D'Aubigné's *History of the Reformation*, last volume (Carter); Sir Edward Creasy's *History of the Ottoman Turks* (Holt); Bright's *Popular History of England* (Dutton); E. E. Morris's *Age of Queen Anne*, and other volumes in the "Epochs of History" (Scribner); Miss Simcox's *Natural Law*, and the English translation of Lange's *History of Materialism*, vol. i. in Mr. Trübner's new series (Osgood); Fleming's *Vocabulary of Philosophy*, revised and incorporated with another Vocabulary "of the Philosophical Sciences," by Prof. Krauth, of the University of Pennsylvania (Sheldon); Lockyer's *Stargazing, Past and Present* (Macmillan); Lübke's *History of Art*, edited by Clarence Cook, with additional illustrations (Dodd, Mead and Co.). Mr. Bouton announces Unger's etchings after the Old Masters; Mr. Comyn's Carr's articles on *Contemporary Art*, with twenty-seven etchings from the *Portfolio*; Mr. W. B. Scott's *Ten Etchings after Blake*; &c. Lastly, Miss Amelia B. Edwards' *Thousand Miles up the Nile* will be imported by Scribner.

THE numerous Englishmen who have been kindly welcomed in the United States by the accomplished Colonel Higginson, of Newport, R.I., will be sorry to hear of the decease of Mrs. Higginson, on the 2nd inst. Mrs. Higginson was a niece of Dr. Channing, and had been an invalid for many years.

THE most important communication to the American Association for the Advancement of Science, which met at Nashville at the end of August, was the proposal of Prof. Grote to establish "an International Scientific Service." We take the following portion of his address from the *New York Tribune*:—

"The time seems near at hand when, by an International Scientific Organisation, the efforts of the best scientific minds of the more civilised nations may be joined for the solution of those problems which all are alike forced to grapple with, and which of themselves constitute the sufficient proof of a larger kinship than is expressed by the political boundaries of the globe. The benefit which humanity has derived from the formation of local societies for the advancement of knowledge need not be rehearsed at this time. It is sufficient to say that they have proved admirable guides to the intelligence which produced them. The existing national associations in this country and in Europe are performing excellent work; but there are other questions, to the answering of which their means are inadequate. Foremost among these there is that of the origin of our species. Indispensable to a correct habit of thought is the solution of this question, and its elucidation must be sought for in regions outside of those inhabited by the more civilised nations. (I would refer here to a paper on 'The Peopling of America,' read before the Buffalo Society of Natural Sciences in February, and reprinted in the *American Naturalist* for April, 1877.) The various scientific explorations in Africa, Australia and the Polar Regions need co-operative assistance to realise the best results from the outlays, while the new knowledge they bring is the common inheritance of all reading peoples. Justice, then,

would require that where all participate all should contribute. The plan of the International Scientific Service here provisionally proposed embraces the appointments of commissioners by the civil Governments of the world, whose deliberations would be the wisdom of the age, and whose recommendations would be respected by the legislative powers of the consenting and represented nations. Under their auspices all extra-limital astronomical, geographical, and biological expeditions would be fitted out and directed to those places which would be more fruitful for the particular purpose. No longer would we be subjected to failures arising directly or indirectly from national prejudices. The difference in the mental faculties between different nations would prevent the loss in such a body of any possible suggestion the human intellect could afford.

"From an economical point of view the outlay of the different Governments for scientific expeditions would be lessened, and more effective work would be done.

"The amount to be contributed would be less, because the expenses of any expedition to be decided upon by the Service would be made up by a quota from all the Governments represented. The tendency to enlarge our application of good conduct is destructive to a narrow national sentiment; this is a sentiment which is only laudable when it tends to preserve a high morality; and it is weaker where the intellect is more advanced. When science takes hold of the brotherhood of nations and calls upon them to undertake the solution of vital problems for the common good, there must surely be a glorious response. Of the existing sympathy between the nations we have many ready proofs. The Austrian Polar Expedition is rescued by 'foreigners,' and America returns to England the ship she lost in Northern ice. The flag of the International Scientific Service should be made neutral by treaty, and would be held sacred by all.

"As tending to break down social prejudice, as working in a direction toward both greater economy and greater result, I venture to lay the proposition before the Association that it memorialise Congress to appoint commissioners on the part of the United States, who would inaugurate the formation of such an International Scientific organisation, and, by resolutions to be passed by this Association, invite a similar action on the part of kindred scientific bodies in other lands as would influence their respective Governments to assist in the enterprise."

The following resolution was referred to the standing committee:—

"Resolved, that this Association, believing an expedition for Polar discovery under the direction of Capt. Howgate will be likely to prove in the highest sense an honour to the nation, cordially approve of the objects sought and recommend it to the National Legislature and the country at large as deserving of earnest, hearty, and liberal support."

Prof. Newcomb, of Washington, was the president. The next place of meeting is to be St. Louis, on the third Wednesday in August, 1878.

AMONG other items the *Tribune*—which, it may be said in passing, gives better scientific intelligence than any other daily paper in the world— informs us that Prof. Baird, the director of the Fish Commission, recommenced at Salem, Mass., the work of the Corps of Naturalists who give their gratuitous services to the Government during their vacations. The dredging has been very successful. In thirty-three hauls have been gathered 300 species of invertebrate animals, and many fishes hitherto not found in the American waters.

THE same paper states that the Philadelphia Academy of Natural Sciences has been discussing recently the advantages of promoting the growth of the lacquer-tree in the United States.

AN anonymous writer in the *New York Nation* has called attention to an article in the *Hartford Courant*, in which the two universities of Yale and Harvard are compared together in the matter of literary activity, to the disadvantage of the former. Yale, he says, is "less literary than many of the inferior colleges," although in the severer departments of law and physical science it can boast of the world-wide

names of Woolsey, Dana, Silliman, &c. Mr. James T. Fields tells a story of a graduate in honours at one of the American colleges who, on hearing that Mr. Fields was about to visit London, remarked, "I suppose you will not fail to call upon Mr. Alexander Pope." If we are to have "one-horse universities" founded in every county in England, and to give them the power of conferring degrees, we shall probably, before long, be able to match this naive speech of the American student. But to return to Yale. The writer in the *Nation* attributes the literary inferiority of Yale to "the general torpor of the State in which the college is situated," and to its relative backwardness in the matter of public libraries and high schools. In Massachusetts there were, in 1875, 164 public libraries: in Connecticut only eight, even Hartford, its capital, being without one. In Connecticut, again, there are only fourteen high schools, while in Massachusetts there are 170. The editor of the *Nation* appends a note, in which he accounts for the disparity between the two universities on the ground that Yale "has always drawn relatively far more students from the West and South than Harvard has," and "has never held the same intimate relation to New-haven and Connecticut that Harvard holds to Boston and Massachusetts." The great men, of Harvard, he remarks,—Emerson, Lowell, Oliver Wendell Holmes, Bancroft, Motley, Prescott, and Parkman—were all born within a radius of forty miles from Boston; and the youngest of these graduated thirty-three years ago. Harvard, we may add, has now lost the services of Mr. Lowell, who succeeded Mr. Longfellow as Professor of Literature, and quite recently gave regular courses on the works of Dante, Cervantes, &c., an example which some English universities might imitate with advantage. Mr. Lowell is the intellectual father of many of the younger generation of literary men and women who now write in the magazines, and whose training is often very complete and thorough. On the other hand, Yale can boast of one of the first Comparative Philologists in the world, and in its Professor of Political Economy has a man who is already beginning to take foremost rank as an historian and original thinker. What the Professors of Yale complain of is, that they have too much schoolboy teaching to do, and consequently too little leisure for original production. It is pointed out, too, in a subsequent number of the *Nation*, that Yale produced N. P. Willis, the poet, Charles Astor Bristed, Theodore Winthrop, James Fenimore Cooper, and others eminent, though, perhaps, not so eminent in literature as the leading Harvard men. Surely these comparisons, however, between the two chief seats of learning in the United States are "odious" and unworthy; and we are sorry to see the *New York Evening Post* entering into this superfluous controversy.

Two important library sales are announced. The library of the late George Brinley, of Hartford, Conn., is one of the richest in rare books to be found in the United States, including a Mazarin Bible, for which 12,000 dols. is said to have been paid, as well as many valuable Americana. The sale is not expected till the spring, but depends on the completion of the catalogue, which is undertaken by Mr. J. Hammond Trumbull and may be finished as early as Christmas. Mr. Odell's library, which is to be sold also within the same indefinite limits and is to be carefully catalogued, is especially rich in black-letter books.

THE *New York Herald* states that Dr. J. G. Palfrey, the venerable historian of New England, has in the press his fifth and final volume.

A SCHOOL of drawing and painting, we learn from the *Nation*, has been established in Boston in connexion with the Museum of Fine Arts in that city. The committee, of which Mr. E. C. Cabot is chairman, includes among its members Mr. C. C. Perkins, the historian of Tuscan art, Mr. John la Farge, the painter, &c.

THE CONFERENCE OF LIBRARIANS.

THE Organising Committee have now completed their nominations. They propose as additional vice-presidents, M. Léopold Delisle, administrator-general of the Bibliothèque Nationale, and M. le Baron O. de Watteville, Director of Sciences and Letters in the Ministry of Public Instruction, Paris, who is specially charged to represent the French Government. As further members of the Council they will nominate Mr. C. A. Cutter, librarian of the Boston (U.S.) Athenaeum; M. Guillaume Depping, assistant-librarian of the Bibliothèque St.-Geneviève, Paris; Mr. Melvil Dewey, assistant-librarian of the Amherst College Library (U.S.), managing editor of the *American Library Journal*; Mr. O. Evans, librarian of the Indianapolis Public Library; Mr. S. S. Green, librarian of the Worcester (U.S.) Public Library; Dr. Reuben A. Guild, librarian of the Brown University Library, Providence; Mr. F. Jackson, superintendent of the Newton (U.S.) Public Library; M. le Comte de Marsy, joint-administrator of the Town Library, Compiegne; and M. Octave Sachot, editor of the *Revue Britannique*, secretary to the French Commission.

A very large number of papers have been sent in and accepted, but of course they do not cover the whole field of library business; discussion will therefore be invited on many other subjects of interest, and no sitting of the Conference can be expected to last less than four hours. It is hoped that the lengthy programme will be ready on Monday, the day before the opening meeting, at the London Institution, Finsbury Circus, where the Conference is to be held.

SELECTED BOOKS.

General Literature and Art.

- BRUCE, James. Trans-Caucasus and Ararat. Macmillan.
DAY, St. John V. The Historic Use of Iron and Steel. Trübner.
GOTTSCHE, R. von. Welke Blätter. Breslau: Trewendt.
HUGO, Victor. Histoire d'un crime. Paris: Calmann Lévy. 7 fr. 50 c.
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CORRESPONDENCE.

THE ROMAN CONQUEST OF BRITAIN.

Weyhill Rectory, Andover: Sept. 19, 1877.

In questions of historical topography everyone has to be on his guard against the instinctive desire to prove that "something happened" at his own home or in his own neighbourhood. It is, therefore, not without hesitation that I venture to bring forward a view suggested to me some time ago by familiarity with north-eastern Wiltshire,

which has a bearing on Mr. Kerslake's theory, reproduced in the ACADEMY of last week, as to the course of the Roman conquest in Britain.

We know, indeed, from Suetonius (*Vesp.* 4), that Vespasian in A.D. 47 reduced the Isle of Wight, and more than twenty towns on the mainland; but did his conquests extend as far west as the Stour? Suetonius's words (*in dittonem redegit*) imply that they were complete and permanent; but three years later, according to what I venture to think the obvious reading of our authorities, the frontier lay a good deal further back.

In Tac. *Ann.* xii., 31, we read that Ostorius, in A.D. 50, *cuncta castris Antonam et Sabrinam fluvios cohære parat*. Of course here some preposition or equivalent word (no matter whether *ad*, *usque*, *inter*, or *intra*) has been lost; but why have all editors assumed that the name *Antonam* is corrupt, or, at least, that it means some other river than the Anton—the western branch (whose name is sometimes given to the united stream) of the Test, the westernmost of the rivers whose estuary forms Southampton Water?

It is true that the Anton is not, at least in its upper course, either so large or with so steep banks as to present a formidable strategical frontier; but its fertile and (as chalk-streams go) tolerably broad valley is the beginning of the most level road into the heart of south-western Britain. Would an invader, starting from the Isle of Wight, make it his first care to subdue the wilds of the New Forest, or the heaths and peat-bogs of Dorsetshire Deserts? Would it not be both easier and more profitable to advance up the Anton as far as the present site of Andover? Thence, turning west or north-west—either up one of the streams whose union, at or near that town, forms the Anton, suppose the large one called Pill-hill Brook in the Ordnance maps; or else along the low and level ridge where the modern road runs to Devizes—you come, near the village of Ludgershall, to a kind of pass, avoiding on the left the double range of heights which forms the eastern boundary of Salisbury Plain, and on the right the still higher range which culminates, on its northern face, in Inkpen Beacon, and which, as it sinks towards the west, is covered by Savernake Forest. By this route you pass along a "line of least resistance" into the broad Vale of Pewsey, and so to the valley of the Bristol Avon—which no doubt would form part of a frontier reaching from the Anton to the Severn, but which we need not without evidence suppose Tacitus to have mentioned by name.

I prefer to rest my view only on the permanent natural features of the country, and the harmony with them of the text of Tacitus as it stands. Still, without venturing out of my depth in the dangerous subject of Celtic antiquities, one may mention that Salisbury Plain seems to have remained very late in the hands of the aborigines; and that along the valley of the Anton early hill-forts are exceedingly numerous. Most if not all of these are, I believe, British, not Roman, and therefore I do not say that these are the *castra* of Ostorius, though he may have occupied, without reconstructing, those he found ready to his hand. But they seem to prove that the valley, or some line near it, was a frontier at some time or other.

WILLIAM HENRY SIMCOX.

SHAKSPEARE'S GLOBE THEATRE.

London: Sept. 26, 1877.

By the courtesy of Messrs. Barclay and Perkins I have been allowed, in company with Mr. W. Rendle, to see the title-deeds of the Brewery, in order to search for the conveyance of the site of the Globe Theatre (from Sir Matthew Brand—written "Brend"—or his assigns), which is undoubtedly included in the Brewery property at Park Street, Southwark. Unfortunately, no such conveyance can be found. The only contemporary mention of the Globe is in the earliest title-deed produced, a conveyance

by Sir Matthew Brand himself, to Hillarie Mimprise, of several houses, one of which abutted on "the alley or way leading to the Gloabe Playhouse, commonly called Gloabe Alley, on the north." This was the Globe Alley leading from Maiden Lane, now New Park Street. Another later deed mentions that "in ancient times," Globe Alley also ran from Deadman's Place (now Park Street) to the Globe Playhouse. And there can be little doubt that at or near the angle formed by the two branches of Globe Alley, and shown in Roque's large map of 1746, Shakspeare's theatre stood. A passage now running between the Brewery-officers' houses on the west of the property and the work-premises is probably the site of the old Globe Alley. A house near, called "The Shipp" in an early deed, may represent the tavern where Shakspeare and his fellow-players drank their ale and sack. In the Brewery-premises is the site not only of Mr. Perkins's house, where Johnson wrote his Dictionary, but also of the Meeting-house where Baxter passed the serene nine months of his life, and the Burying-ground, or Deadman's Place, where the bones of Alexander Cruden of the *Concordance* lie. Thrale's name occurs, of course, frequently in the title-deeds. A plan, and further details as to the Globe site, will probably appear in the second part of my edition of Harrison's *Shakspeare's England* for the New Shakspeare Society next year; and a still fuller account of the district will be given in the second of Mr. W. Rendle's "Southwark Papers."

FRED. J. FURNIVALL.

MR. COLLINS' EDITION OF CYRIL TOURNEUR.

London: Sept. 24, 1877.

In my review of Mr. Collins' edition of Cyril Tourneur, in last week's ACADEMY, I charged Mr. Collins with the omission of any notice of Tourneur's share in *The Arraignment of London*. I find the oversight was mine, and I hasten to apologise for it. Mr. Collins gives the passage I referred to in the early part of his preface.

EDMUND W. GOSSE.

SCIENCE.

ECONOMIC ENTOMOLOGY.

Economic Entomology. By Andrew Murray. Apta. (Prepared at the Request of the Lords of the Committee of Council on Education, and published for them by Chapman & Hall, Piccadilly, London, 1877.)

Ninth Annual Report on the Noxious, Beneficial and other Insects of the State of Missouri. Made to the State Board of Agriculture. By Charles V. Riley, State Entomologist. (Jefferson City: Regan & Carter, 1877.)

Bulletin of the United States Entomological Commission. Numbers 1 and 2. (Washington: Government Printing Office, 1877.)

The Colorado Beetle. By Charles V. Riley, M.A., Ph.D. (London: Routledge & Son, 1877.)

The Colorado Beetle. Illustrated and described by Dr. Andrew Wilson. (Edinburgh and London: Johnston, 1877.)

Om Colorado-Skalbaggen (Chrysomela decemlineata), en för Potatisodlingen högst Skadlig Nordamerikansk Insekter, och om hans befarade Överförande till Europa. Af C. Stål. (Stockholm: Norstedt & Son, 1875.)

The Locust-Plague in the United States;

being more particularly a Treatise on the Rocky Mountain Locust, or so-called Grasshopper, as it occurs East of the Rocky Mountains: with practical Remedies for its Destruction. By Charles V. Riley, M.A., Ph.D., &c. With Forty-five Illustrations. (Chicago: Rand, McNally & Co., 1877.)

ENTOMOLOGISTS, like the objects of their researches, may be classified into different species. There is, for instance, first, the *Amateur Entomologist*, or, rather, insect-collector, whose whole delight is in the beauty of the colours, or elegance of the markings and form, of the butterflies or beetles which he collects, caring nothing for their structural peculiarities, and no more for their classification than that he may be enabled to put names to them in his cabinets. Secondly, we have the *General Entomologist*, who delights in a general knowledge of all the various orders and families of insects, their natural history and general structure, and who cares but little for the minute distinctions of species. Thirdly, we have the *Specific Entomologist*, who, taking up the insects composing a single order or even a single family, devotes his whole care and attention to the minute distinctions which exist between the members of the group which he has selected: such as Baron Chaudoir, who studies only the species of the genus *Carabus* of Linnaeus, or Schönherr, who devoted sixteen thick octavo volumes to the family of the Weevils (Gen. *Curculio*, Linn.). Fourthly, we have the *Anatomical Entomologist*, who confines his attention to the minute structural details of one or a few special types of insects: such was Lyonnet, who spent the large part of his life in investigating the anatomy of the larva, pupa, and perfect states of the common goat-moth (*Cossus ligniperda*); and, fifthly, the *Economic Entomologist*, who investigates the habits of those especial kinds of insects which are injurious or beneficial to mankind.

In our own country the study of Economic Entomology has, from the practical nature of the pursuit, been successfully followed. We can boast of a volume by the late John Curtis, on *Farm Insects*, with beautiful plates, which stands unrivalled in this class of publications; while the pages of the *Gardeners' Chronicle* and *Cottage Gardener* (the name of which has been subsequently altered to the *Journal of Horticulture*) contain numerous articles by Curtis, by the writer of the present review, and by other entomologists. More recently another excellent observer has appeared in Mr. Andrew Murray, by whom a very valuable collection of specimens showing the ravages of insects on vegetables and other produce has been formed. This is now deposited in the Bethnal Green Museum, illustrated by a very extensive series of coloured drawings, representing the various insects of a magnified size—an excellent method of directing the attention of the public to the different species, and affording a clearer and simpler means of acquiring a knowledge of the subject than could have been gained by a long course of reading, even if popular works were at hand for that purpose. It is to this gentleman that we are indebted for the first work placed at the head of this

article, which is the first of a series of handbooks intended to serve, in the first instance, as guides to the different branches of the collection above mentioned, formed by order of the Lords of the Committee of Council on Education; and in the next place as practical treatises on the subject for the use of the public in general. The collection, we are told, is now become large enough to furnish a basis for such a work; and the order in which it is proposed to take up the other subjects is that followed in the published list of the contents of the collection—viz. the Aptera (spiders, mites, &c.), which form the subject of this first issue; then the bugs, the locusts, cockroaches, and earwigs; the two-winged flies; the bees, wasps, &c.; the dragon-flies and May-flies; butterflies and moths, and lastly the beetles.

It is gratifying to learn from the preceding statement that in these days of advanced science, the attention of Government has been directed to the necessity of diffusing a correct knowledge of the different kinds of insects which annually injure our crops and various other productions of human skill, since the general ignorance of the public in such matters is perfectly lamentable. The present writer has been asked the most absurd questions on the nature and property of this or that species of insect by otherwise well-informed people; thus an archbishop asked him some time ago what relationship there was between a butterfly and a dragon-fly.

The volume before us is devoted entirely to the wingless insects, which Linnaeus placed in his order Aptera, but which since his death have been ascertained to belong to several different divisions of the articulated animals. We have consequently brought under our notice the various families, Oniscidae (crustaceans likely to be mistaken for insects), Myriapods (Iulidae and Scolopendridae), scorpions and their allies; spiders, mites, and ticks; Anoplura (lice of different kinds) and Thysanura (or Spring-tails—Poduridae and Lepismidae). It may be objected to the present volume that these subjects have been treated in a very uneven manner: thus, while only fifty pages are given to the spiders, and only sixteen to the Thysanura, nearly 300 pages (not quite three-fourths of the whole volume) have been given to the mites and ticks, which have been almost monographically treated, and great numbers of species are described and figured which are perfectly harmless, and so rare that they can hardly be expected to be met with, even by the professed collector. We are thankful, however, for the information, as well as for the numerous figures by which these almost unknown creatures are illustrated. It is, indeed, surprising how much knowledge of a popular kind has been collected on these little-studied tribes of animals. Especial attention has, of course, been devoted to the mites and ticks which infest man and domestic animals and birds; and although the general reader will probably be disgusted with the necessary details given of the history and habits of some of these creatures, he can but admire the labours and perseverance with which such details have been investigated and collected together. Another

group of these creatures, the gall-mites, have afforded a mass of information quite new to the general reader, and we have to thank the author for having with so much care got it together and presented it in a readable form. The natural history of the different species of trap-door spiders has recently attracted much attention among naturalists, in consequence of the researches of the late Mr. Moggridge upon the different species which he discovered in the neighbourhood of Mentone, whither he had gone for relief from the fatal complaint to which he has since fallen a lamented victim. His researches have been published in two volumes; and Mr. Murray gives an account of the discovery of some of these nests in the neighbourhood of Marseilles by Mr. Moggridge and his father, communicated to him by the latter gentleman. The following passage shows the careful attention required in prosecuting such natural-history observations:—

"Familiar as they were with the appearance of ground that was likely to be inhabited by trap-door spiders, it appeared to them that the neighbourhood of Marseilles looked a likely place in which to find them. Consequently, one of their first enquiries of the entomological curator of the museum there, to which they naturally paid an early visit, was whether trap-door spiders were found in the neighbourhood. The curator replied that he thought he might confidently answer that they were not, for he had taken much interest in them, and had devoted a great deal of time to seeking for them without success. Mr. Moggridge said nothing in reply; but when they left the museum he said to his son, 'Now let us go and see what we can do.' They agreed to take different routes, so as to go over most ground, and separated on their search."

Now the hinges of the trap-doors of these nests are slightly made ("in London we should say the work had been scamped"), and the nests are generally built on shelving ground, so that the door, or trap, when loosened, easily falls to the bottom of the bank; and although so ingeniously made to resemble the surrounding earth, yet they can, generally speaking, be detected by a practised eye.

"Acting on this plan, Mr. Moggridge and his son spent the morning in reconnoitring the lanes in the vicinity of Marseilles, and next day were each able to surprise the curator with a donation of several specimens that had rewarded their research."

The second work on our list is one of the annual Reports presented to the State Board of Agriculture by the State entomologist of Missouri; for our American cousins have discovered the advantage of obtaining and diffusing correct information on the subject of obnoxious and beneficial insects, and have appointed in several of the States gentlemen distinguished for their knowledge of natural history to prepare annual Reports on the subject. Mr. Riley's work before us is the ninth of his annual Reports, and is full of information on the different species, on which he treats with the utmost precision, and which he illustrates with admirable woodcuts. The species described in the present Report are the Currant and Gooseberry Worms, the Gooseberry Span Worm, the imported Currant Worm, the native Currant Worm, the Strawberry Worm, Abbot's White-Pine Worm, Leconte's Pine

Worm, the Colorado Potato-Beetle, the Army Worm, the White-Head Army Worm, the Rocky Mountain Locust, the Hellgram Mite, and the Yucca Borer.

The *Bulletin* of the United States Entomological Commission is another Government publication devoted to the illustration of destructive insects, being issued by the Department of the Interior of the United States (Geological and Geographical Survey of the Territories). The two parts before us, issued during the present year, are devoted to the Locusts which have recently done so much mischief in the United States, over which they have spread to a fearful extent. The first *Bulletin* is devoted to the best means to be adopted for the destruction of the young or unfledged locusts, and the second to "the natural history of the Rocky Mountain Locust and the habits of the young or unfledged insects as they occur in the more fertile country in which they will hatch during the present year."

In the first of the works devoted to the Colorado Beetle on our list, Mr. Riley has republished those portions of his various annual Reports which relate to the history of this now renowned beetle, which belongs to the great family of Chrysomelidae, or plant beetles, and is systematically known under the name of *Doryphora decemlineata* from the ten black longitudinal lines with which its yellow or orange wing-cases are marked. The female lays its eggs on the leaves of the potato, from which are hatched the short, thick, fleshy grubs or larvae which are the main agents in the destruction of the potato-plant on which they feed with avidity, descending into the earth to undergo their change to the inactive pupa, and subsequently to the perfect beetle state. The family to which this insect belongs is of very great extent, hundreds of species being known, generally brilliantly coloured, all of which feed upon plants, occasionally doing much damage to cultivated vegetables. We perceive in the public journals of this day (September 4) that one of them (*Phaedon tumidulum*) a blue-black species, is doing much damage at the present time to the mustard crops in the east of England. The Colorado Beetle affords a curious instance of the power of emigration possessed by certain insects. Mr. Riley remarks on the interesting fact that while in the Colorado Potato Beetle we have a native American species whose eastward spread has been carefully watched and recorded from year to year during the past eighteen years, the Rape Butterfly (*Pieris rapae*) is a European species whose introduction into America and westward advance have been equally well observed since that time. So far as the introduction of the former of these two insects into England is concerned, the writer of these remarks agrees with those naturalists who are of opinion that even if it were casually introduced, its survival and propagation are extremely doubtful in this country, being so much more to the north than the parts of America which have been the chief seats of the injury which it has produced—namely, from 35° to 45° of north latitude.

The next work on our list is a very dear short compilation, for the most part from the

writings of Mr. Riley, and the magnified figure of the insect is one of the coarsest illustrations we ever saw.

The little work of Dr. Stål is a short popular account of the history and economy of the potato-beetle, published in order to give Swedish farmers a knowledge of this enemy, in case it should make its appearance in Sweden. The author's reputation as the most accomplished entomologist in that country at the present time will give it a due value to his countrymen.

The last work on our list is a charming little volume by Dr. Riley, just published at Chicago, containing an exhaustive history of the Rocky Mountain Locust, a species which has done incalculable damage in the central parts of North America, from 30° to 55° N. lat. So great have been the ravages of this pest that prayers have been offered up against its progress. The work is admirably printed and illustrated by woodcuts equal to any by the best artists of the present day. The representation of the arrival and attack of a swarm of these locusts upon a wheat-field is quite artistic; while the details of the structure of the abdomen and ovipositor of the female locust, the mode of depositing the eggs, and the account of the embryo insect within, and immediately after leaving, the egg, add to our knowledge on these curious points of the economy of the tribe to which this destructive creature belongs.

J. O. WESTWOOD.

Miscellanea Critica; quibus continentur observationes criticae in scriptores Graecos, praesertim Homerum et Demosthenem. Scripsit C. G. Cobet. (Leiden, 1876.)

Observationes criticae et palaeographicae ad Dionysii Halicarnassensis Antiquitates Romanas. Scripsit C. G. Cobet. (Leiden, 1877.)

THE first of these volumes is in the main a reprint with certain alterations of a remarkable series of articles which appeared originally in the *Mnemosyne*. It has one feature of special interest as compared with its predecessors, the *Variae Lectiones* and *Novae Lectiones*, because the author here breaks new ground, showing himself to be as completely at home in matters relating to the text of Homer as we all know him to be in the criticism of the great Attic writers. This string of emendations on Homer seems to us one of the most considerable things of its kind we have seen in recent years. Many of them require no argument to defend them: they have the simplicity and, to use an old-fashioned term, the elegance which compel assent—unless we believe with the "Conservatives" of philology that the language of good Greek writers was a mass of eccentricities and anomalies. The opposite assumption, however (like that of the uniformity of nature in the physical sciences), is, and always has been, the working hypothesis of that exact school of philologists to whom we owe so much. Cobet does but apply with the hand of a master of the art a method which is part of a tradition forgotten, perhaps, for the moment, but hardly requiring defence in the country of Bentley and Porson.

The suggestions on Homer deal with a great variety of points of criticism, the form and meaning of particular words, the loss of the digamma, the conventional way of representing the digamma in the spelling of later times, and so forth. We may note, also, the valuable discussion on the textual errors which have crept in through the mistakes of the *μεταπατριπλάστες*—a source of error which has been repeatedly recognised; but we now see, nevertheless, that even after Bekker's labours it is not difficult to point out a number of instances in which Zenodotus and his fellow-workers were at fault. Those of us who have been puzzled by the strange Homeric form *σάω* must be thankful for the suggestion that it ought to be written *σάον*, the common form arising out of a false interpretation of the ambiguous pre-Euclidean ΣΑΟ. We have here one of the many proofs that these pages offer of the unreasonableness of the philological nescience which condemns us to acquiesce in an Alexandrine text as the limit of the possible in the case of Homer. One or two of the corrections here proposed involve transposition. We venture to think this a questionable device in Homer, and should prefer to consider the lines that require this kind of remedy as of somewhat later origin than the bulk of the poems. As regards the origin of the Homeric poems, Prof. Cobet speaks so clearly, and his unrivalled sense of language gives his statement such a unique value, that we cannot refrain from quoting his weighty words for the benefit of the many English students who are still in the bondage of superstition on this point:—

"Quo saepius antiqua carmina Ionica, quae Homeri nomine feruntur, relego et diligenter omnia considero, eo magis magisque confirmatur sententia eorum, qui haec non omnia unius *δοιδῶ* carmina esse arbitrantur, sed a compluribus cantoribus, neque aetatis eiusdem neque patriae, *εἰς τὴν αὐτὴν ὑπόθεσιν* olim composita et cantata fuisse; deinde in unum collecta et ordine disposita ut *εἰς ἓν σῶμα* coalescerent" (p. 401).

On the other hand, attention is drawn to the resemblance between the Epic dialect and the Old Attic; and on this ground "Homer" is several times spoken of as an "Athenian." Cobet's view, therefore, may be quoted henceforth by Mr. Gladstone as an additional reason for controverting the common theory of the Asiatic origin of the Homeric poems. But Mr. Gladstone and the Leiden Professor soon part company; the latter, we need hardly say, has no sympathy with any attempts to find in the "tale of Troy divine" a scheme of history and chronology.

The rest of the book consists of *Adversaria*, chiefly on Strabo, Libanius, and Demosthenes. In the notes on Demosthenes we would draw attention to the arguments adduced in support of Reiske's suspicion that the real author of the first oration *κατ' Ἀριστογείρατος* was Hyperides. We must not omit to mention, also, among the more miscellaneous contents of the present volume, the two new comic fragments recovered by Tischendorf, and the discussion of Cobet to show that in all probability one of them came from the *Δεισιδαιμων* of Menander—a conclusion which has certainly more in

its favour than the rival suggestions recently made in other quarters.

The second work on our list is a new book, no portion of it having been previously given to the world in the pages of the *Mnemosyne*. An elaborate critical commentary on Dionysius cannot be expected to interest us in the same way as the volume we have just been noticing; it is rather for the few who wish to make a serious study of the *Roman Antiquities*—who will see from these brilliant emendations that Kiessling's edition, notwithstanding its great merits, cannot be considered to give us the text of the future. The discussion, though principally on textual difficulties, is enlivened by a good many piquant remarks on Dionysius himself—his literary characteristics, his sophistical habit of copying his betters, his credulity, his "anile" superstition and other failings. In fact, in his general estimate of him, Cobet reverts to the view of Reiske, and thinks Niebuhr's judgment much too favourable. I. BYWATER.

LE VERRIER.

THE favourable reports from Dieppe and Paris, announcing but lately the restoration of Le Verrier's health and the daily expectation of his resuming his official duties at the Paris Observatory, have proved to be illusory; on Sunday morning the great astronomer died, and wherever astronomy is cultivated its disciples mourn the loss of a great master of their science.

When, after having published some chemical investigations, Le Verrier came forward as an astronomer in 1839, his very first contributions gave proof of the power and mettle of his mind. For he grappled at once with the difficulties besetting the determination of the secular variations of the planetary orbits, and placed himself by his memoirs, published in the *Connaissance des Temps* for 1843 and 1844, into the first rank of investigators. Researches on the motions of Mercury and Pallas and of several comets followed, especially a masterly investigation on the erratic comet of 1770, the details of which, however, did not become known till much later. The first notice referring to his investigations of the perturbations of Uranus appeared in the spring of 1842. The prosecution of these investigations and its result in 1846 brought the name of Le Verrier prominently before the whole educated world. The independent investigation and indication of the place of the disturbing planet by two masterminds, Adams and Le Verrier, and the interesting and instructive history connected with the subsequent actual discovery of Neptune, need here only be alluded to.

The task which Le Verrier set himself as his life's chief work was a nobly ambitious but a formidable one. To furnish complete and exact theories of the motions of the eight chief planets of our solar system, and to embody them in accurate tables, is indeed an appalling undertaking, as it involves, in addition, a re-examination and reinvestigation of many fundamental determinations, and an immense amount of mechanical computations. Highly gifted with an extraordinary power for work, Le Verrier pursued his task with indomitable energy and perseverance, and he has fortunately been spared long enough to accomplish it fully. Since (after Arago's death in 1853) the Paris Observatory was placed under his direction, and thoroughly reorganised, its *Annales* have been enriched with the results of researches of the highest theoretical and practical interest. The obvious mastery of the author over his subjects, the general clearness of his explanations, the skill with which difficulties are usually encountered, and the methodical arrangement render the study

of Le Verrier's papers in general a welcome and pleasant duty.

If there have been some shadows where there has been so much light, the shadows will be overlooked, and it is probable that many generations of future astronomers, when studying his works, will think of him with admiration, and will say of him what, two generations ago, Olbers said of Bradley and of some other worthies of the eighteenth century—"What he has brought to light we recognise as pure gold!" Urbain Jean Joseph Le Verrier was born on March 11, 1811, at St. Loo, and died on September 23, 1877, in his sixty-seventh year. A. MARTH.

NÜGGERATH.

PROF. JACOB NÜGGERATH, whose death in his eighty-ninth year at Bonn, on the 13th instant, has just been announced, was until a few years ago Professor of Mineralogy in the University of Bonn. His scientific career began at an early age, and he was made extraordinary professor in the year 1818, succeeding to the ordinary professorship in 1822. From the time of his first appointment his activity was unceasing, and book followed book, and memoir memoir, until the weight of years rendered work all but impossible. His memoirs on mineralogy, geology, earthquakes, landslips, &c., a list of which would fill several columns, are to be found in all the mineralogical and geological journals from 1816 to 1860. Immediately after his appointment as professor, he commenced the publication of *Das Gebirge in Rheinland-Westphalen*, a collection of papers on the geology and mineralogy of the districts mentioned in the title, to which he himself was a large contributor. This publication was continued until 1826. In 1838 he, jointly with T. Burkhart, published *Der Bau der Erdrinde*, which consists of a series of five ideal sections of the earth's crust, with suitable commentaries upon the groups and their subdivisions. The idea, first due to Webster, whose sections are given in Buckland's *Geology and Mineralogy considered with Reference to Natural Theology*, is an excellent one for teaching purposes; and the work from the comparison of German, English, and French systems of classification was, and though differing considerably from modern systems still is, a valuable contribution to geological literature. *Die Entstehung der Erde*, 1843 and 1847; *Das Erdbeben von 20 Juli, 1846*; *Der Bergschiff von 20 Dec., 1846, bei Oberwinter*, and several translations of foreign works are the production of his indefatigable pen. One is struck by the immense growth of geological science during the last century, when one considers that a man who probably derived some of his enthusiasm from the lectures of Werner, and who was a contemporary of Cuvier, A. Brongniart, von Buch, and Elie de Beaumont, was, until the last few days, still living among us. Although not the originator of a grand conception, his work, both in the accumulation of new facts and in the exposition of the then state of geological science, will always entitle him to the reverence and gratitude of posterity. W. J. LEWIS.

SCIENCE NOTES.

PHYSICS.

The Electric and Capillary Constants of Mercury in Contact with different Aqueous Solutions.—Lippmann finds (*Comptes Rendus*, lxxxv., p. 142) that when mercury is in contact with pure or acidulated water, the addition of a small quantity of certain substances to the water suffices to produce a notable change in the physical properties of the surfaces of contact—that is to say, in the capillary constant or surface tension, and the electromotive force or difference of electric potential between the water and the mercury. Lippmann's experiments have led him to the following very simple relation:—for each value of the elec-

tromotive force the capillary constant has a single determinate value, independent of the chemical composition of the liquid; or, in other words, if for two different combinations the electromotive force is the same, the capillary constant is the same also. The liquids which were subjected to experiment were the hydracids, hyposulphite of sodium, and bichromate and permanganate of potassium.

Influence of Heat on Magnetisation.—The behaviour of a magnetised steel bar in respect of the retention of its magnetism, when its temperature is changed through a considerable range, does not appear to be well understood. According to Wiedemann, if a steel bar magnetised at a high temperature be cooled, it loses a part of its magnetism, and a still further part when it is reheated; but when cooled again it recovers a portion of the magnetism previously lost. In the *Comptes Rendus* of January, 1876, Favé gave an account of experiments the results of which were opposed to the above. He stated that a steel bar, magnetised at a temperature of 350° C. and then allowed to cool, developed on being heated again a quantity of magnetism which was sometimes as much as three times the amount possessed after the cooling. Gauguin has lately undertaken experiments with a view to examine the influence of changes of temperature on the magnetisation of steel bars, and has obtained some still more curious results (*Comptes Rendus*, lxxxv., p. 219). He found that, when certain bars were magnetised at a high temperature and cooled, their magnetism entirely disappeared and then changed sign; so that if a bar had been magnetised when hot in a certain direction it was found to be magnetised in the opposite direction after returning to the ordinary temperature. When heated afresh the inverse magnetism, which is always very feeble, vanished, and the primitive magnetism reappeared. The same change of sign is reproduced when the bar is again cooled. The specimens of steel with which these experiments were made were all of Sheffield manufacture. With other bars changes of intensity of magnetism were observed, but no changes of sign. M. Gauguin does not give any very satisfactory explanation of these phenomena.

Electrical Conductivity of Electrolytes.—There are two papers on this subject in the *Annalen der Physik und Chemie, neue Folge*, i., pp. 499, 510, by A. F. Berggren, of Lund, and I. Tollinger, of Innsbruck, respectively. Berggren employed the method of Paalzow, the electrodes being amalgamated zinc in concentrated solution of zinc sulphate contained in porous vessels, and the liquids experimented upon were sulphate of potassium (neutral and acid), the sulphates of sodium, magnesium, and ammonium, and common salt. The resistances agreed tolerably well with those of Kohlrausch and Grottrian. M. Tollinger's object was not so much to determine the electrical conductivities of the liquids as to examine, by means of continuous battery currents, the results obtained by Kohlrausch and by Kohlrausch and Grottrian (*Pogg. Ann.*, cliv., pp. 1 and 215, also cliv., p. 232), who employed induction currents. The electrodes were made of platinum wire bent into the form of flat spirals, the other ends being fused into glass tubes which could be placed in the vessels containing the liquid under examination. The object of the spiral was to get rid of the polarisation-bubbles. It is not stated what battery-power was used, but it must have been sufficient to render the polarisation constant. The resulting conductivities were, as a rule, higher by a small percentage than those obtained by Kohlrausch by means of induction currents. M. Tollinger states his opinion that, although the method of rapidly-changed currents is more exact than that of constant currents, perfectly satisfactory results can be obtained by the latter method.

Specific Heat of Water.—The specific heat of water is not a constant quantity, but increases

slowly with the temperature. According to Regnault, the results of whose elaborate experiments were accepted until lately as entirely trustworthy, if the specific heat of water at 0° be unity, it becomes at 100° equal to 1.013. The researches of Pfaunder and Platter in 1869 (*Pogg. Ann.*, cxl.) gave a much greater change, and, besides, indicated a minimum specific heat at 4° C. New experiments were carried out by Hirn, Jamin, and Amaury (*Comptes Rendus*, lxx., 661), and again by Pfaunder and Platter (*Pogg. Ann.*, cxli.). According to the formula given by Jamin, the specific heat at 100° is 1.122; in other words, the increase of specific heat is nearly ten times as great as Regnault found. A series of carefully-conducted experiments has recently been carried out in Prof. Wüllner's laboratory, by W. von Münchhausen of Moscow, and the results appear to be of some value, although unfortunately the limits of temperature between which the determinations were made were somewhat narrow. The method employed was that of mixtures, and the calorimeter was similar to Regnault's, and of about one litre capacity. The temperatures were measured with great care, the thermometers being read to 0°.01 C.; they had been carefully compared with each other and with an air-thermometer. Wüllner's formula connecting temperature and specific heat together is more simple than those of Regnault and Jamin. According to these determinations the specific heat of water at 100° is 1.0302 as against 1.013 found by Regnault, and 1.122 by Jamin, and thus agrees much more closely with the former than the latter.

PHILOLOGY.

Transactions of the American Philological Association, 1876. (Published by the Association.) The report of the "Proceedings" of this Association for the year 1876, containing short abstracts of the papers, was noticed in the ACADEMY of July 28 last. In the volume now before us nine of the papers are given in full. The range of subjects is as wide as could be desired—including, we are glad to see, the history of literature and the philosophy of language, as well as the practical matter of English spelling. Of the papers printed there are three that deal with problems of Greek syntax. Prof. B. L. Gildersleeve's paper "On *ei* with the Future Indicative, and *eu* with the Subjunctive, in the Tragic Poets," is a valuable contribution to the historical treatment of Syntax. Prof. Humphreys suggests an ingenious explanation of the rules as to Negative Commands in Greek. Prof. Goodwin's article is chiefly a reply to two papers in former volumes of the *Transactions*: it is in defence of his theory (the only tenable one, we venture to think) of the moods in conditional sentences. "The Influence of Accent in Latin Iambic Trimeters" is the subject of a careful and methodical enquiry by Prof. Humphreys. His conclusion is that the discord between accent and metrical ictus—their occurrence on successive syllables—was avoided in certain cases, which he carefully defines. The older classical philology is represented in the *Transactions* by Prof. Packard's essay on Grote's theory of the structure of the *Iliad*. Prof. Packard makes some just criticisms, but he hardly gives full weight to Grote's main argument, which is, that the "Counsel of Jove," to bring defeat upon the Greeks, is left out of sight in Books II.-VIII. It is true that delay and interruption are needed to keep up interest, and, indeed, to make a story of any kind. Moreover, there is a good deal of delay in the books from the sixteenth onwards. But the "Counsel of Jove" is only obstructed or fought against, it is not ignored, in these books, as it seems to be in Books II.-VIII.; and this is a difference which Prof. Packard has not sufficiently recognised. His defence of Book IX. is very persuasive. Prof. Toy's paper on "Hebrew Verb-Etymology" is chiefly occupied by criticisms of methods hitherto attempted. Prof. Toy believes that one of the

three letters of a Shemitic verbal stem may always be regarded as formative; but the task of fixing the value of this modifying letter, or *root-determinative*, is one towards which little has yet been done. The paper on the Algonkin Verb, by Dr. Hammond Trumbull, is perhaps the most interesting in the volume. It is one of the longest, but is not long enough to do justice to the subject, which requires more abundant illustrations by example than Dr. Trumbull has allowed himself space for. The conclusions at which he arrives are so different from those which make the round of popular works on language that it may be worth while to state some of them. (1) Algonkin verbal roots correspond, in general character, to Indo-European. Each verb predicates by means of the combination of a pronominal or demonstrative element with a verbal stem. The number of pronominal roots seems to be relatively greater than in Indo-European speech. (2) Every noun is derived from a verb, but there is no confusion between these two parts of speech. "All Algonkin dialects have true nouns of action, and have also nouns denoting the agent"—both distinct from the stems used in conjugation. (3) "Vowel change" is of very frequent occurrence—indeed, is a leading feature—in Algonkin speech. It seems to form a subjunctive or "suppositive" mood, which does the work of our participle, as well as of conditional, relative, and even interrogative clauses. "Yet this feature seems to have escaped the observation of Humboldt, Steinthal, Fr. Müller, and many other less eminent writers on American languages." American scholars are to be congratulated on the success of an organisation which does for them what neither the universities nor any single society has yet been able to do for us. And they are especially to be congratulated on the caution and thoroughness of their work. The science of language has reached a point at which it can no longer advance by "leaps and bounds," and its students must learn to conform themselves to the conditions thus imposed.

In the *Deutsche Revue* E. Reitlinger gives a brief and popular account of the Vowel Theory of Helmholtz, especially in reference to Auerbach's recent researches. We know that any musical tone is compound, and consists, as far as the ear is concerned, of a number of simple tones sounding together. A simple tone can be produced at once by striking a tuning-fork and holding it flat over the mouth of a common drinking-tumbler, which is covered partly by the hand till a bright ringing tone comes out. With tuning-forks of a different make and construction, however, even this simple tone will show different effects, because the tone is not quite simple. In the vowels we have the vocal chords for the fork, the mouth (and other chambers) for the tumbler, and the lips for the closing hand. Now, Auerbach's researches tend to show that it is the form of the cavity which determines the variation in the various loudness of the simple tones which make up the musical tone, and thus transform it into a vowel, and the closure of the lips mainly affects the pitch. But with all this a difference of quality of tone, ultimately dependent upon the variable loudness of the component simple tones, is distinctly recognisable even when the vowel is, apparently, not affected. How far this is the case, and whence the variable quality of tone in vowel quality of tone arises, is a question still occupying the attention of the physiological acoustician; and nothing is certainly known, though many hypotheses have been started, of which one is that it depends upon an original quality of tone produced by the vocal chords themselves.

MESSRS. CALMANN LÉVY will publish, next Monday, the first part of Victor Hugo's new book, *Le Crime de 2 Décembre*; it is entitled "Le Guet-apens." The second part, "La Lutte," will appear in November.

FINE ART.

THE ETCHINGS OF LEGROS.

Catalogue Raisonné de l'Œuvre gravé et lithographié d'Alphonse Legros. Par A. P. Malassis and A. W. Thibaudau. (Paris: Baur; London: Thibaudau, 1877.)

ANY generation since the brilliant times of Art—since the sixteenth century in Italy, the seventeenth in Holland, the eighteenth in England and in France—has had to deem itself fortunate if it has produced three or four artists of individuality united with large attainment; and it is much to be surmised that no generation will have greater cause than our own to think it has done well if it has produced even as many. Notoriety of the moment may always be counted by the score, but fame remains so rarely for the most popular that the serious student of the work of a master in any art has no reason to question his own judgment when it points him to admiration if the object of it is not to be counted among the immediate successes of the hour. Legros is not an immediate success. He has worked for twenty years, and there are intelligent people who see little in his pictures beyond their first ugliness. Each to his taste—we cannot always blame them: and Legros has been ugly sometimes gratuitously; sometimes with wantonness. But Legros is also a very grave and enduring master, whose work is now full of mistake, and now of power, and now again is certainly touched with that higher and keener faculty we call inspiration. It is quite well, then, that a couple of active admirers and furtherers of his etchings should have undertaken to chronicle and catalogue them even at a day when the artist is but of middle age.

The etchings of Legros range already, however, over a period of two-and-twenty years; and that he began so young, and at a time when etching was not popular and the art had not become a trade, is a proof at least of the spontaneity of his pursuit. By temperament and instinct he was as much etcher as painter; perhaps even more. The process of etching being—always in skilled hands, of course—perhaps the readiest for the rendering of impressions and the expression of artistic thought, it is natural that Legros, whose art, whatever it may lack in immediate attractiveness, is one undoubtedly of impressions and of thoughts, should have turned to this process. And so well, indeed, has he increased his command of it—always with reference to his own particular business: the order of impressions it is his own task to convey—that, though there are, indeed, several of his paintings which have the qualities of a master's work, we get the best of him in his etchings. Great is the technical progress he has made in these since some of the first plates catalogued by Messrs. Malassis and Thibaudau; but it is not to be imagined that the progress has been uninterrupted. Incompleteness and uncertainty are still liable to mark his work. His execution, skilful at one time, and entirely responsive to his desire, is at another time halting, wayward, insufficiently controlled and directed. Therefore, though, as I say, the execution is not seldom excellent—

economical of means and yet rich in the possession of various means—it would never be in itself the occasion of attracting to his work the kind of observation which afterwards may not be forgotten. With Legros, it is the conception that dominates. The conception is often such as recalls the highest achievements of Art.

But the imagination of Legros, in virtue of which quite as much as by occasional mannerisms of handling, he recalls that older and more pregnant art which has well nigh passed from the very ken of the producers of our own day's trivial array, is not in any sense derived from this or that past master: it is charged, on the contrary, in his most considerable pieces with a serious and pathetic poetry quite his own. Here and there, indeed, as in one early work—*Procession dans les Caveaux de Saint-Médard*—it is not imagination at all, but the keen observation of an artist content to reproduce, that alone is remarkable; and here there is a certain amount of audacity in the fidelity with which he has rendered the commonplace, the mean, the narrow faces of a certain section of the Parisian lower *bourgeoisie* engaged in devotions which there is no beauty of form or of thought to make interesting to the beholder. It is a piece of pure realism—the hideous flounces and more hideous crinolines, the squat figures, the slop-shop fashions, the common faces empty of records. And in this pure and unrelieved realism there is a certain value, if there is no charm. But the pieces to which Legros will owe such fame as the better-judging connoisseurs and critics shall eventually accord him are those in which the artistic instinct and desire of beauty, either in form or thought, has found some expression. It will be in part by such masculine, yet refined and graceful, portraits as those of M. Dalou and Mr. Poynter—such subtle ones as that of Cardinal Manning—wanting as one at least of these is in completeness of modelling, that Legros will stand high. It will be in part by the etchings in which the portrayal of actual life has been guided by the research for beauty, as, for instance, in the print No. 50 of the Catalogue before us—*Le Chœur d'une Eglise Espagnole*—where not only is the head firm and dignified and the lighting more intricate than is usual with this master, but where the composition of bent figure and curved violoncello is of great repose and refinement of beauty. A more various specimen of the same type is to be found in a fine impression of *Les Chantres Espagnols* (No. 59). They are eight in the choir of a church—four sit in the stalls, the others stand, of whom one turns the page of a missal placed on a lectern. The scene is mostly dark—mostly even very dark—but the light, by a most skilled treatment of it, falls here and there on lectern, missal, and hand of the old man sitting in the choir. The observation of reality in this plate has been at the same time keen and poetical, for nothing can be truer and nothing more impressive than the study of old faces out of which so much of the desire of life has gone, and the study of gestures which are those of hand and will waxing feeble. Two men, at least, are

placed together in a pathetic harmony of weakness: the drooping hand of one and his drooped head, as he sits in his long-accustomed place; the opened mouth of the other—mouth opened with the feebleness of a decayed intelligence, with the slow understandings of a departing mind. Or, not to insist too much on a picturesqueness in which pathos predominates, notice, when the occasion presents itself, No. 61—the first rendering of the subject known as the *Lutrin*—with its acolyte of rare youthful dignity; or, as an example of work in which some beauty of modelling has been sought to be united with everyday realism, see the design of the bare knee in *L'Enfant Prodigue* (No. 66).

But where Legros is most apart and alone is, after all, in the subjects which owe most to the imagination, and of these the very finest are *La Mort du Vagabond*, *La Mort et le Bûcheron*, and *Le Savant endormi*. Something of the art that gives interest to these pieces is contained in the careful persistence with which the artist brings the realism of physical ugliness into close contact and contrast with the spiritual and supernatural. A comely and well-to-do youth slumbering in his chair at the Marlborough could have no dreams an artist of Legros's nature would think worthy of recording; but the ugly votary of science and intellectual speculation who sleeps from sheer weariness in the arm-chair, before which are still the implements of his study and research, has the dignity of strained endeavour; and M. Legros in portraying him and suggesting the subjects of his dream has reached an elevation which separates him from most of his contemporaries by as much as the *Melancholia* of Dürer is separated from the *Melancholia* of Beham. *La Mort du Vagabond* is not a whit less suggestive in its contrast between the feebleness of the worn-out beggar now stretched out lonely on the pathside—his head raised, gasping, and his hat knocked away—and the force and fury of the storm that beats over dead tree and desolate common. The unity of tragic impression in homely life preserved in this plate, will give it a permanent value among the great things of Art. *La Mort et le Bûcheron* is more tender: not more nor less poetical, but less weird; and nothing short of a high and vigorous imagination could have saved from chance of ridicule, in days in which the symbolical has long ceased to be an habitual channel of expression, this etching of the veiled skeleton of Death appearing to the old man still busy with his field-work, and beckoning him gently, while he, with simple and ignorant yet not insensitive face, touched with awe and surprise, looks up under a sudden spell it is vain to hope to cast off, since for him, however unexpectedly, the hour has plainly come. Of this very fascinating subject, *La Mort et le Bûcheron*, there exist impressions from two different plates: one of the plates, and in some respects the better and more impressive one—the one in which the figure of Death is gentler and more persuasive, and in which the face of the *bûcheron* is the more mildly expressive—having suffered an accident after only about a dozen impressions had been taken from it. The second was

then executed, with something less at first than the success of the earlier one, so that the almost unique and very rare impressions of this plate—whatever may chance to be their money value—represent it to the least advantage. It was re-touched and re-touched, and at length with more of reward for the trouble than Legros has generally been able to meet with when laboriously modifying his work in the attempt to realise his conception more fully; until at last the enterprising management of *L'Art* was enabled to offer its readers for about three shillings a work of art not rare, indeed, but of exquisite beauty. The success of the first plate, which the acid had covered in a moment of neglect, had been almost refund.

A final word about the landscapes. As a painter of landscape M. Legros is little known, but there exist, I believe, in London one or two considerable collections of water-colours which exhibit almost exclusively his art in landscape. As far as the etchings show it at all, it is of the most account when it is called in for the accompaniment of one of those impressive and doleful ditties I have just been speaking of. Sometimes, however, it is good without this mission and significance, as in the *Pêcheur*, where a delicate effect of early morning is given with exquisite refinement. But at other times, in which the artist is dealing with landscape charged for him with no especial meaning, his very observation of it seems to have been lacking in interest and acuteness, as in the broad slope of grass by the streamside in his big print *Les Bûcherons*—a whole surface of ground that is treated mechanically and without any worthy apprehension. And yet this print, despite certain unpleasantness, contains in the heads of the woodcutters some of his finest work. A much more sketchy subject, *Paysage aux Meules* (No. 108), has greater unity of impression. Like a good deal of Legros's landscape, it is distinctively French: this particular glimpse of farm and farm land and rounded hill reminding one rather specially of the wide-stretching uplands of the Haut Boulonnais. Other landscapes are of England: others, again—and these not always the least interesting—are of that country which the dream of the artist has fashioned. Enough, I hope, has been said, not to claim for M. Legros the positive merit of perfection or the negative merit of faultlessness, but to justify the most careful and diligent effort of Messrs. Mallassis and Thibaudau in taking possession of the house of his art and setting it in order for him, in this catalogue.

FREDERICK WEDMORE.

ART LETTER FROM PARIS.

Paris: September 15, 1877.

Un Musée Révolutionnaire. Do not be frightened at the name! The museum is a vast library and collection, only distantly connected with the "Chamber of Horrors" at Mme. Tussaud's, and the man who made it, the Marquis de Liesville, a thinker and a scholar, belongs to the best society. If circumstances are favourable it will, no doubt, one day be officially recognised. Its origin is due to a decree of the Municipal Council of Paris, ordaining the foundation of a collection of books, manuscripts, and other objects bearing directly on the history of the French Revolution.

M. de Liesville's collection, which I intend to treat of in my present letter of necessity very briefly, as it would need more than one letter to register the series, and a volume to enumerate its treasures, occupies a whole house in the Bati-gnolles, a quarter or suburb of Paris that in spite of the new tramways has not yet lost, and probably never will lose, its provincial character. There, hanging on the walls and from the ceilings of the rooms, the staircase and an immense studio, shut up in closets and glass-cases, and ranged on shelves, is crowded together the vast mass of things M. de Liesville has been collecting for thirty years past. I am at a loss where to begin to give you some sort of idea of this museum.

The only portion of it not exclusively national is the ceramic. We come across pieces belonging not only to every age but to almost every country of Europe, the only *sine qua non* being that all must be of *faience*, and once have been, or still be, in common use among the people. Here it was that Champfleury was able to complete his studies on popular *faience* which reflected so accurately in France the emotions of the Third Estate—the tomb of Mirabeau, the taking of the Bastille, &c.

Then there are thousands of pamphlets and songs, of engravings and medals. A few days ago, having been asked by Mr. Bowes to contribute through my connexions to the exhibition of fans which is going to be held at the Liverpool Art Club next month, I went to M. de Liesville's, and out of more than 100 fans of the time in more or less good condition picked out a dozen beginning from the famous adventurer Count Cagliostro down to the taking of Toulon by the armies of the French Republic, including the opening of the States-General and a Robespierre burning the statue of Atheism at the feast of the Supreme Being.

Among other treasures deserving of mention as both of artistic and historical interest is a complete series of coins of the celebrated medal-engraver, Dupré, on whom M. Ch. Blanc wrote an excellent paper in his last critical work, entitled *Les Artistes de mon Temps*.

M. de Liesville is an indefatigable worker and a patient and intelligent collector. He has undertaken a costly work, constructed on a plan certain to attract the sympathy of writers intent on surrounding themselves with a store of accurate material. This work, entitled *Histoire Numismatique de la Révolution de 1848* (Champion), to consist of three quarto volumes, will contain descriptions and drawings of 2,150 medals, coins, counters, *reponssés*, &c. The first part is just out. One of the most erudite journalists and loyal men of the day, M. Combes, recently pointed out that this work, the product of an independent, philosophical and unprejudiced mind, is free from all political bias, and that the accompanying commentary is simply explanatory of the facts to which the pieces bear record. It is to embrace the whole period from February 22, 1848, to December 2, 1851. It exceeds in fullness every other work of the kind. The collection previously published by MM. Sauley and Rousseau only comprised 506 pieces. No other period of history, the author justly says, can compare with that of our modern revolutions. The weighty problems that were then raised, the complex questions involved, the variety of the moral phenomena, the grandeur of the events, the violence and depth of the passions which were then awakened, surpass all that has ever been witnessed. All the time M. A. de Liesville can spare from his collecting, the making of his catalogue and his numismatic studies, he devotes to the arts. He is the working president of the committee of Retrospective Pottery for the Universal Exhibition, the committee of which M. Alphonse Rothschild is an honorary member, and of whose doings I shall shortly give you an account, being myself a member. Every year for the last four years he has published his criticisms on the group of artists belong-

ing to the province where he himself was born, under the title *Les Artistes Normands au Salon*. It is a work of quite a special character, and I only mention it to draw attention to some extremely judicious remarks it contains on the ever-growing number of pictures exhibited at the Salons. M. de Liesville does not protest against the exhibition of original works. What he inveighs against, with a great deal of good sense, is the multitude of abominable copies on enamel—*faience* and porcelain perpetrated by young girls just leaving the schools. The poor things, moreover, choose the most pitiable models, probably to soften the hearts of the jury, consisting, as we know, either of members of the Institut or its pupils. Pictures of such odious insignificance as Cabanel's *Sulamite* were reproduced no less than five times this year on *faience*. Was it not enough to have had the originals last year?

The founder of an institution which is making the fortune of his successors, M. Guichard, the honourable ex-president of L'Union Centrale des Beaux-Arts appliqués à l'Industrie, is engaged on a publication which his learning, his taste, and his profession of decorative architect, will render useful and attractive. The first three parts of *Tissus anciens reconstitués à l'aide de costumes, de miniatures, et de documents inédits* are already out. The plates, engraved by a new process of photo-engraving, are very strong. The outline expresses clearly the author's decorative intentions. They are not, as the title indicates, textual reproductions, but rather fair copies of the documents, materials in which the primitive forms are accentuated for the use of draughtsmen for the different industries—wall-papers, tapestry, carved furniture, &c. The styles are very various; beginning with the Egyptian, they go on to the end of the French seventeenth century, and include the Greek, the Byzantine, &c. Every one of these drawings, by the character of its details, may give birth to a number of others. This method addresses itself to the industrial artists whose business it is to compose. They have, therefore, not servilely to copy a model but to seize the general spirit and modify it in its secondary combinations. M. Guichard performs the functions at once of an artist and a professor, and ought to be judged from both these points of view. Let me add that he publishes the book himself.

PH. BURY.

NOTES ON ART AND ARCHAEOLOGY.

WE are glad to be informed that a special catalogue of the engraved work of one of the most noteworthy of the Little Masters of Germany—Hans Sebald Beham—is in preparation by one who has for some time interested himself in the master's work. Such a catalogue is doubtless needed, not only by the English reader, but by the collector generally, who at present has, as far as catalogues are concerned, only the choice between Bartsch and a recent writer whose list of Beham's work is much less valuable than the other portion of his contribution to our knowledge of the master. A year ago Mr. Loftie, the compiler of the forthcoming catalogue, recalled to us how Dibdin had in old times praised Sebald Beham, and how, nevertheless, this artist had never come into fashion. But, since he wrote, the taste for the master has increased and prices have risen, and there can be no doubt that there is room for this new little contribution to exact knowledge of early German art.

In the recently instituted Art Section of the Social Science Congress, which has been held at Aberdeen, Lord Ronald Gower presiding, Mr. Aitchison, the architect, read a paper on "What Principles should govern the Restoration of Ancient Buildings, or their Preservation as Memorials." After much general reflexion of the kind now current in artistic society, as to the evils of inconsiderate and lavish "restoration," which

is but another name for the introduction of work often not in real harmony with the ancient building, the author of the paper went on to point out how the rage for restoration was not only destroying the buildings, but the carvers and architects as well, by turning them from designers into imitators. Afterwards Mr. E. M. Ward, R.A., read a paper on the same subject, urging careful preservation as better than restoration, and instancing as examples of the best style of restoration what had been done at Eton and in St. George's Chapel, Windsor.

STUDENTS of M. Legros' engraved work, of which a detailed descriptive catalogue is reviewed in an earlier column, will be glad to learn that a good collection of his etchings may be seen in the Print Room of the British Museum. The greater part of these have been presented by M. Legros himself, who has, moreover, kindly promised to send an example of every new etching he produces.

ANOTHER complication has arisen with regard to the disputed birthplace of Rubens. The registry of his baptism has been found, it is now affirmed, at Bois-le-Duc, in Holland, dated 1594, which would make him seventeen years old at the time. If this should prove correct, it would tell against the claims of Antwerp, for if he had been born in that town he would probably have been baptised there according to custom. So in all probability he would have been at Siegen; only it must be remembered that the unfortunate state of affairs which existed at the time of his birth might have made his mother, the forgiving Marie Pypelineckx, anxious to efface as far as possible all connexion with the town of Siegen, where her husband was at the time a prisoner *en parole*, after having narrowly escaped death as a punishment for his scandalous conduct.

AN important question relating to the rights of the State over artistic property in churches has lately been tried in France. The decision arrived at may be suggestive to those who are interested in the preservation of the many curious and historic monuments contained in our old churches. It seems that some years ago the authorities of Saint Gervais, at Paris, sold out of their church five large tapestries, executed from cartoons made by Lesueur and Philippe de Champaigne, representing events in the lives of SS. Gervais and Protas. These were sold to a M. Recappé, a well-known dealer in such articles, for the sum of 8,000 fr. No notice was attracted by this sale at the time; but some time after M. Recappé resold the borders only of these immense tapestries for 10,000 fr. This circumstance coming to the knowledge of the Administration of the City of Paris, a protest was addressed to the authorities of the church, and also to the archbishop; but as no means were taken for restoring the property, the Préfet of the Seine at last carried the matter before a civil tribunal. The court decided that works of art, by reason of their nature and intention, "échappent à toute expropriation de la part de la fabrique, qui peut en user, les réparer, mais ne peut en aucun cas les aliéner." M. Recappé was accordingly ordered to restore the tapestries in question, the sum he had paid for them being reimbursed by the church, which was likewise condemned to pay all expenses. The extreme probability of such sales being effected, and other means of alienating objects of artistic interest in churches being adopted, without any knowledge on the part of the State, shows the great necessity that exists in every country for a proper official catalogue of all its art treasures. This great national work is now, as we know, being most satisfactorily carried out in France, and it naturally suggests the possibility of a similar undertaking in England. Even a small sixpenny catalogue that was published in 1872 by the Science and Art Department of South Kensington of the different buildings in England having mural or other painted decorations gives a surprising idea of

the wealth of this kind existing in remote little country churches, and far more valuable and more easily transferable property is often contained in these churches, consigned to the sole care of the clergymen and churchwardens, who in many instances have seemed to regard it as their own personal possession.

THE Venus of Milo is once again the subject of debate. M. C. Doussault, a French architect who knew M. Brest, the consul at Milo at the time of the discovery of the statue, has just seen fit to publish, after thirty years of silence, a detailed account of a conversation which took place between himself and M. Brest in 1847. According to this report M. Brest affirmed to M. Doussault that at the time of the first raising of the Venus he had seen the two arms lying on the ground, and that he took them up and tried to fit them to the broken parts of the statue; that one held an apple painted green and the other held some drapery; also that before the statue was raised he had seen that it stood on a narrow base, which would if correct exclude the hypothesis of its having formed part of a group. All these statements require to be received with the utmost caution. M. Doussault's paper has been offered to the Académie des Inscriptions, so no doubt M. Ravaissou will have something to say upon it.

AN Album of photographic reproductions of Heinrich Aldegrever's ornamental work has just been published by the firm of H. Manz, at Munich. Aldegrever was a "Little Master," who, besides his small engravings of classical and other subjects, executed a large amount of ornamental designs for goldsmiths' work, book-decoration, and other purposes. A number of his plates of this kind are in the Royal Cabinet of Prints, at Munich, and these have now been reproduced by J. B. Obernetter, whose skill in this kind of work we have before had occasion to commend. It is hoped that the Album will be found useful in schools of design, by giving a knowledge of a peculiarly German and fantastic mode of decoration.

THE *Brussels Gazette* gives an amusing account of the present representative of the noble Belgian family of Lalaing, a family whose name has been associated with most of the great events of Belgian history for many centuries. Rubens, as is well known, served in his youth as page to the Countess of Lalaing of his time, and a friendliness, it is said, has ever since been kept up between the two families. The present Count, at all events, carries his hereditary enthusiasm for the great painter so far as to dress in the traditional Rubens costume, large hat and feather, black pourpoint, and Spanish cloak.

THE STAGE.

RECENT PLAYS.

It is worthy of remark that of the five new plays of importance produced within the last few weeks four have been adaptations of novels. Dramatising substantial works of narrative fiction is indeed clearly a favourite exercise of the skill of the gentlemen whose business it is to provide our theatres with new pieces; and as it may be presumed that an author who writes a play for the stage is anxious, above all things, that his works should give pleasure to audiences, it would seem to follow that novels are, by the general consent of those who have experience in this matter, peculiarly well fitted, as a rule, to furnish material for effective plays. Experience, however, cannot be said to confirm this view. There are, no doubt, instances of dramatised novels which, from their own intrinsic merits, have enjoyed considerable popularity. The play of *East Lynne*, founded on Mrs. Wood's story of that name, is an example. There is the still more famous case of Mr. Boucicault's *Colleen Bawn*, which owed its thread of story to Gerald Griffin's tale *The Collegians*; and it cannot be doubted that many of the adaptations

of Mr. Dickens's stories and novelettes have been sufficiently profitable to the dramatic speculators who have produced them to give additional force to the novelist's complaint of the hardship of the state of our law which permits a playwright to make, in this way, an unauthorised use of other men's inventions. On the other hand, it is notorious that, with occasional exceptions only, dramas founded on novels have been clumsy and feeble performances, which either baffle the spectator's attention by sheer multiplicity of ill-ordered details, or puzzle by suggestions of something going on which is only partly unfolded, and to the last is left unexplained.

Generally it may be said that, among plays whose authors have been indebted in any degree to substantial works of fiction, those which have been suggested by a mere episode or simple incident have, from the point of view of dramatic art, the best claim to be remembered. Why, then, do dramatists who are sensitive—as most dramatists are—on the question of originality so often afford an excuse to the malevolent for denying their merits, by laying themselves under obligations to the novel-writers? And why do novel-writers who have proved themselves to be fertile in invention so often undertake a task little likely to produce a satisfactory result? It is certainly not because it is an easy thing to convert a novel into a play with any approach to success. On the contrary, the bulk of novels so treated are more or less wanting in dramatic qualities; and many of them unfold a story which could hardly be told at all without a minute analysis of motives, a frequent resort to descriptive writing, and a running commentary upon the progress of the fable, which are means wholly denied to the modern dramatist. So notorious, indeed, is all this, that it has become usual for critics of the drama to compliment adapters of novels on the sound judgment they have shown in evading the self-imposed difficulties of their task, instead of attempting by a *tour de force* to fulfil, in a moderate degree, the promise of the playbill. It is to be observed that this fashion is of comparatively recent date. No one of Smollett's novels, popular as those productions are, seems to have been made the subject of a play. Fielding, though a practical dramatist, did not attempt to put his novels upon the stage; and Joseph Reed's comic opera of *Tom Jones* appears to have had no success. The same remark applies to some imperfect attempts on the part of the playwrights of the time to avail themselves of "The History of Joseph Andrews." Of all Richardson's works *Pamela* alone appears to have become a prey to the hack dramatist, and this only at the obscure and illegal theatre in Goodman's Fields, where even the acting of Garrick did not secure for it any more favour than fell to the lot of Goldoni's play on the same story. De Foe's *Colonel Jack* might be thought to present attractions to the stage adapter; but it does not appear that this or any other work of De Foe was treated in this way. Godwin attempted romantic drama, but he did not introduce *Caleb Williams* to the stage. Even Goldsmith's *Vicar* was left untouched by the dramatist till far into the present century, although since then several stage versions of that story have been produced. The fact is that, with some trifling exceptions, the practice of dramatising novels is of recent origin. It may be said to date from the success of Terry and Pocock's early versions of the *Waverley Novels*, which were pieces of no great merit, although some of them won the good-natured approval of Sir Walter Scott himself. They are now obsolete; but they had in their day a popularity which was not likely to be forgotten by those purveyors of dramatic wares who "live to please." Herein we find some explanation of a fashion which is at first sight difficult to explain. It has been discovered that a very large number of playgoers take delight in having presented to their eyes and ears, though imperfectly, inventions which have pleased them in another form. Besides these there are people who are attracted by

any kind of favourable associations. In the days of Pocock and Terry cheap popular editions were unknown; circulating libraries were the luxury of the few; and it is pretty certain that a large proportion of playgoers who went to Drury Lane or Covent Garden to witness the performance of *Guy Mannering*, *Ivanhoe*, or *Rob Roy* knew little more than the name or the fame of those heroes. But this is for the playwright's purposes a great deal. After all, the title of a new play must gather some sort of association before a person in search of dramatic entertainment can be possessed with a strong desire to see it; and it is something that the title of the play or the names of its personages should have been heard of before.

That there are dramatists who choose to encumber themselves with unmanageable plots of stories which are practically unknown only shows the tendency of followers of a custom to forget that customs have generally some foundation. Of this we have an example in the play entitled *Liz*, by Mr. Joseph Hatton and Mr. Arthur Matthison, now performing at the Opéra Comique. *Liz* is based on an American story, which had no circulation in this country, and which, notwithstanding some merit as a work of fiction, presented few elements which have not been long the common property of novelists and play-writers. *Liz* herself, the rough, untutored Lancashire girl of fine instincts, has hovered about the realm of fiction since the days of Mrs. Gaskell; but this and a rather tedious comic person are really the only characters in the play which bear in any degree the impress of truth. Except a tendency to indistinctness in the management of a murder scene as the climax of an act, and a rather ineffective use of the incident of a pit explosion, the authors have, however, handled their materials with skill; and they have been able to maintain the central point of interest in the fortunes of the heroine with a true dramatic instinct which suggests that they should in future determine to dispense with the threadbare incidents of an unknown story, and should above all abstain from following Mrs. Burnett in her superstitious fidelity to the unintelligible dialect of the district in which the action is supposed to lie. Foremost among the causes of the favour with which this play has been received must be reckoned Miss Rose Leclercq's powerful and touching performance of the part of the heroine—marked as it is not only by great force and tenderness, but by a mastery of the art of reserving the display of those powers for fit and proper occasions with a view to one harmonious result. There is no more impressive or more moving piece of acting now to be witnessed on our stage than the performance of this lady in the part of the poor pit-girl.

THE anonymous author of the *Dead Secret*, at the Lyceum Theatre, has placed himself in another category of adapters of novels for the stage. He is not one of those who endeavour to give the audience, if not the whole story, at least a sample of its principal ingredients, but belongs rather to the class who handle their subject in a bold and free manner, with a view at any hazard to make a play. He has, moreover, an idea—even a fundamental idea—of his own, which is not the idea of Mr. Wilkie Collins, the author of the story, in any way. With Mr. Collins the key to the whole action, as he has pointed out, is the timid, hesitating, imaginative, and reflective character of the heroine, who can neither resolve to keep her oath extorted by the dying lady—except in the mere letter of its terms—nor shake off the superstitious apprehensions which pursue her even in her flight. No doubt a character of this kind must be unfolded chiefly from within, and that is a method which perhaps no dramatist, except the creator of *Hamlet*, ever yet successfully adopted. Perhaps in view of this difficulty, or possibly from a greater sympathy with melodramatic devices, the author of this piece has chosen to pitch his theme almost uniformly in the key of terror and despair. His ghost is no mere rustle of the

curtain, or trick of the moonbeams through the window-panes, but a restless, perturbed spirit, for which the audience have the "sensible and true avouch" of their own eyes. The lighter parts of the story dwindle down to a faint and scarcely intelligible sketch of "Uncle Joseph," and the part of the garrulous old butler, whom even the grave and sombre Mrs. Radcliffe did not regard as out of place amid the crime and mystery which elsewhere reigned within her castle walls. There are some tokens in this play of concessions made to the presumed peculiar *forte* of the popular lady who sustains the part of Sarah Leeson; but, on the whole, the hand of a writer not unacquainted with stage effect may be traced; and where there is apparent clumsiness—as in the meagre presentation of the misanthropic Andrew Treverton and the spurious Apemantus, his serving-man—this defect seems no more than is inseparable from the onerous conditions under which the adapter has chosen to work. There is some reason to think that *A Dead Secret* might be made to inspire in the audience a sense of awe and apprehension, and thus to awaken the sort of interest attaching to a good ghost-story; but Miss Bateman's unvarying tones and constantly excited action are fatal to any such purpose. If this lady had been trained under the influences of an institution corresponding to the Paris Conservatoire she would long ago have been taught that to attempt to keep the imagination and the feelings of an audience in a uniformly high state of tension is to offend against a law of the human mind. Miss Bateman's style of acting is directly opposed to that of Miss Leclercq in the part already referred to; and herein lies the reason why she so often shocks and wearies her audiences where her aim is to touch their hearts and win their sympathy.

IN the case of *The Moonstone*, at the Olympic, Mr. Collins has been his own adapter, and cannot therefore complain of a change of key scarcely less striking. His very remarkable story is described by himself as a romance; but this dramatic version is anything rather than romantic. There is a great deal of ingenuity displayed in the matter of telling the whole tale—or at least the substantial portion of it—without a change of scene or a "wait" between the acts, save one which has been arbitrarily interposed in the interests, as the playbill honestly hints, of the contractors for refreshments located in the lobbies. As far as Mr. Collins is concerned the unities of time and place have been rigidly observed; and that still more important canon of ancient dramatic art, indicated by the term "unity of action" is no less scrupulously fulfilled. This latter characteristic is, indeed, manifest in the very document which frankly unveils the motive of the unclassical suspension of the action "for a few minutes" between the third and fourth acts. Herein we meet with a hasty but on the whole an exhaustive summary of the four divisions of the play, as follows:—"Act I. The Loss—Rachel doubts him. Act II. The Search—Rachel screens him. Act III. The Surprise—Rachel hates him. Act IV. The Discovery—Rachel loves him." It may be inferred from this curt but comprehensive view of the plot that the legendary and the marvellous elements which invest the prosaic details of the novel with quite an ideal spirit are practically abolished. What remains is simply the prosaic details which have been arranged with much ingenuity, but to little purpose. It has been truly suggested that *The Moonstone* as thus altered reminds us of the operas of *La Sonnambula* and *La Gazza Ladra*; and this is true, if we except the simple, innocent imaginativeness of those old-fashioned stories. The only moral to be extracted from Mr. Collins's play is that a young lady should not give her hand to a gentleman, however prepossessing in person or winning in manners, until he has been cleared of a strong suspicion of robbing the house in the dead of the night. It is true that Rachel has the very best reasons for

"doubting him;" but after all she is mistaken, and hence it is impossible that she can have been heaping abusive epithets upon her lover throughout nearly three entire acts without sustaining in the end some loss of dignity. When true love beholds a sweetheart in the very act of pocketing the silver spoons it is generally supposed to be prone rather to doubt its own eyes than to send for the police. Miss Verinder's missing property, it is true, is worth ten thousand pounds, and she does not send for the police, but even shows her good sense by peremptorily, though ineffectually, declining the services of that exploded hero, the detective of romantic fiction. On the other hand, she assails her lover with such terribly strong words that, while forgiveness might be possible, love between persons sensitive on points of honour and good taste would seem to be banished beyond hope of return.

MR. WILLS'S *England in the Days of Charles II.*, with which grand spectacular adaptation of Sir Walter Scott's *Peveril of the Peak* Drury Lane has just reopened, demands but a brief mention. In this case neither the popularity of the novel nor the dramatic strength of its incidents can explain the choice of subject, which is probably, therefore, simply attributable to the fact that Mr. Chatterton has found the adaptation of Sir Walter Scott's plays and poems prepared by the late Mr. Halliday effective vehicles for the display of scenery and the grouping of large numbers of performers in brilliant attire on the vast stage of Drury Lane. Mr. Wills in these circumstances may well have worked under a disheartening suspicion of being rather tolerated as a concession to the prejudice in favour of engaging a librettist than as a *bona fide* joint worker with the machinist, the scene-painter, the costumer, the armourer, the custodian of the gas-bags, and the director of the limelight. There is a peculiar sort of literary weariness generally discernible in "letterpress" written to accompany a miscellaneous collection of engravings, which may be likened to the predominant quality to be noted in most plays produced under similar conditions. Mr. Wills tells us that his play is virtually original; only two situations having been taken from the novel, which piece of information may be only an act of justice towards the illustrious novelist; but is this the way, it may be asked, to execute an order for a new adaptation of a Waverley Novel? It is so clear that it is not the way that Mr. Chatterton's meek submission seems only explainable on the supposition that he really ordered the adaptation to be virtually original; but perhaps Mr. Wills's coadjutors may in their turn have directed Mr. Chatterton to direct Mr. Wills not to trouble himself too much with Sir Walter's inventions. After all Mr. Beverley must have his way at Drury Lane; and the other coadjutors must "each do well in his degree." It may even be allowed that they have done more than well; but Mr. Wills's story, if it ever existed in a coherent form, seems, as a consequence, to have disappeared, and in its place there remain only a number of historical personages bustling about from scene to scene, and behaving picturesquely at the ends of acts.

MOY THOMAS.

MR. HALL CAINE, of Liverpool, whose "dramatic study" of Mr. Irving's acting in the characters of Richard III. and Macbeth we noticed last week, writes to us to complain that in the passages which we quoted as specimens of his style we have "twice printed 'historian' where 'histrión' should appear;" that we have not adopted his punctuation; and also that we "eliminate words which, if not radicle (*sic*) to the growth of a sentence, are essential to its finish." Some printers' errors in our article we admit and regret. Mr. Caine's other objections appear to us to be of little importance; but, lest we should have done him an injustice, we will reprint the quotations in our notice, giving his sentences on this occasion the

"finish" which he prizes, and scrupulously following his punctuation:—

1. "It is indeed largely true that it is the player that produces the play, not the play the player."

2. "It will be seen that an actor of the highest order never exerts so wholesome an influence upon the literature of his own age and succeeding ages as when, with Emerson, upon the altered and extended base-line of time he affixes afresh the focus by means of which the beetling summit of the mountain may be gauged."

3. "Kemble was essentially a Grecian, and 'Richard III.' is properly the prime product of the Gothic mind."

4. "It is because his [*i.e.* Mr. Irving's] mind is essentially and eminently the Gothic mind, and because without the exercise of conscious volition he can strike at once the key-note of Shakspearian play, that in him the works of 'our tragical Titan' seem to 'storm the heavens and threaten to tear the world from off its hinges,' and yet, according to Schlegel, 'to possess at the same time the insinuating loveliness of the sweetest poetry.'"

5. "Mr. Irving's most daring innovation is a craven view of Macbeth, and in the progress of this representation the actor is perpetually under the galvanic influence of ghastly dread."

6. "Not less will it be the purpose to challenge Mr. Irving's interpretation of some phases of the part of Richard, wherein the grievance shall be, not the agitation of innovation, but the conservatism steadfastness by which the character remains with this histrion, as with others, a picture not only of loathsome physical deformity—relieved, it is true, by the courtliness of a Plantagenet and the refinement of an insinuating discourse which the actor can never wholly lay aside—but of moral hideousness, cruel and dissimulative, and unsoftened by a single line of goodness, except only the valour of a desperado and the 'honourable death of a hero on the field of battle.'"

7. "Students of our author are indebted to Mr. Russell for the studies of dramatic art, to the preparation of which he has brought an ardour of enthusiasm and profundity of insight which, in the opinion of the present writer, have rarely been equalled since the days of Hazlitt; but through the pages of this critic's noble critiques may be traced the blighting influence of the prevailing Hebraism."

The question being mainly one of lucidity and elegance of expression, the above samples of Mr. Caine's writing will enable our readers to form their own judgment.

THE late Lord Lytton's posthumous comedy entitled *The House of Darnley* will be produced at the Court Theatre on the reopening of that house on Saturday next. The play has been completed by the addition of a fifth act written, at the request of the present Lord Lytton, by Mr. Coghlan. It is described as "an original comedy of modern life." This must not be confounded with the piece founded on the *Captivi* of Plautus, which was left by Lord Lytton in a complete state. This was lately arranged to be performed at the Gaiety, but Mr. Hollingshead has, on reconsideration, declined to produce it.

THE Prince of Wales's Theatre reopens this evening with revivals of *The Unequal Match* and *To Parents and Guardians*—comedies by Mr. Tom Taylor.

THE Strand Theatre reopens this evening with a new comedy by Mr. Burnand and a new burlesque by Mr. Reece and Mr. Farnie.

THE Royalty Theatre will reopen early in October, under the management of Miss Kate Santley, with the English version of *La Marjolaine*.

MUSIC.

LEEDS MUSICAL FESTIVAL.

(Second Article.)

Leeds: Thursday, Sept. 20, 1877.

THE first of the promised novelties of the festival—Mr. Walter Austin's cantata, *The Fire King*—occupied the entire first part of last night's con-

cert. Mr. Austin's music has only one fault, but that is a serious one: it is absolutely and utterly without value from the first bar to the last. It is a mixture in about equal parts of platitudes and reminiscences. I listened to it most carefully throughout, in the hope that I might at least find one number that I could honestly praise; but I regret to say that I was unsuccessful. The libretto, founded by Miss Maud Hargreaves on a poem of Scott's, is by no means ineffective, and offers considerable scope for contrast; but Mr. Austin seems to have no feeling for contrast whatever. It is literally true that throughout the whole cantata one almost uniform *tempo* is adhered to, for about an hour and a half. The solo parts were excellently sung by Mrs. Osgood, Mdme. Patey, Mr. E. Lloyd, Signor Foli, and Mr. Cecil Tovey, who deserved the warmest sympathy for their earnest endeavours to impart interest to music so unworthy of their abilities; while band and chorus took as much pains with the work as if it had been one of the acknowledged masterpieces of the art. The second part of the concert consisted of a selection of miscellaneous pieces, of what may be called the regulation festival-pattern, concerning which it is unnecessary to give any details.

This morning a most interesting and excellent concert has been given. The first part was miscellaneous, and included a few items deserving a word of notice. First should be named the singing of the choir, under the direction of Mr. Broughton, in two unaccompanied pieces—Mendelssohn's part-song, "The Nightingale," and Morley's madrigal, "My bonny lass she smileth." The high qualities with which I have already had occasion to credit the Leeds choristers were displayed to even greater advantage when, as last evening and this morning, they were deprived of the support of the orchestra. For gradations of tone, accuracy of intonation—in short, all that is generally comprised under the term "finish," they left little or nothing to desire. A new organ solo, played by Dr. Spark, and written by him specially to show off the peculiar features of the Leeds organ—a piece which I consider better than many of his compositions that I have met with—suffered from its position in the programme. It was placed between the great duet from the second act of the *Flying Dutchman* and Gounod's "Nazareth," and was necessarily heard to considerable disadvantage in consequence. The most important of the instrumental items was Beethoven's Symphony in F (No. 8). This great work was correctly but tamely played—a fact probably to be in a great measure accounted for by the comparative want of sympathy which Sir Michael Costa appears to show for German music.

A most magnificent rendering of Mendelssohn's *First Walpurgis Night* concluded the morning's concert. Excepting that the opening chorus was taken nearly twice as slow as the composer has marked it, there is not one word to be said but of most unqualified praise. The delicacy of the chorus "Disperse, disperse," and the fire and vigour of the "Come with torches," can hardly be imagined by those who were not present; while the solo parts were admirably sustained by Mdle. Redeker, Mr. E. Lloyd, and Mr. Santley. The lion's share of the solo music fell to the last-named gentleman, who was not only in excellent voice, but sang as probably no other living baritone could have sung the part. The whole performance has been thus far one of the greatest successes of the festival.

Friday, September 21.

In speaking of the performance of Handel's *Solomon* last night, I fear I must have recourse once more to superlatives. It is really no more than the plain truth to say that those who have never heard these Yorkshire singers can form no idea of the truly magnificent manner in which they sing. It may without exaggeration be said that no more splendid rendering of Handel's choral music than that given yesterday evening could be desired, or perhaps even

imagined. It is the unanimous opinion of all to whom I have spoken that the choruses last night were one of the greatest features of a festival distinguished above all things for the excellence of its chorus-singing. Nor were the soloists behind in contributing to the success of the performance. A better rendering of the various songs and concerted pieces than that given by Mdme. Edith Wynne, Mrs. Osgood, Mdme. Patey, Mr. Shakespeare, and Signor Foli, could not have been wished for. In only one point was the performance open to criticism. I fear lest my readers should think I take a special delight in attacking Sir Michael Costa. This is very far from being the case; but so long as he will persist in taking unwarrantable liberties with the text of the music he conducts, it will be my plain duty, as an honest critic, to continue to protest against his proceedings. In *Solomon* last night there were three things which call for denunciation. In the final number of the second part, "Swell the full chorus," Sir Michael added an introductory symphony to the music; in the great chorus "Shake the dome," he utterly ruined Handel's close by tasteless additions of his own; while, worst of all, in the symphony which opens the third part, an additional movement, taken from the oratorio of *Joshua*, has been tacked on at the end of the piece!

This morning the most important novelty, not only of this, but of many preceding festivals, has been produced, in Prof. Macfarren's third oratorio, *Joseph*. It will be remembered that the author's first essay in this species of composition was his *St. John the Baptist*, first performed at the Bristol Festival of 1873; while its successor, *The Resurrection*, occupied a prominent position in the programme of last year's festival at Birmingham. All musicians who were acquainted with these two oratorios would doubtless expect sound musicianly work, and a command over the highest forms of composition such as but few English musicians possess; but the great advance shown as a whole by *Joseph* upon its predecessors probably came as a surprise upon most present as much as upon myself. This advance is manifested in the higher level attained by the oratorio considered in its entirety, rather than in the special merit of any particular movements. For dramatic power it may, perhaps, be paralleled by the best parts of *St. John the Baptist*, while fugues equal to any in *Joseph* may be met with in the *Resurrection*. But here there are fewer breaks in the continuity of interest. While the choral writing is quite as good as heretofore, the solos are, on the whole, much better, the melodic invention is richer, and there is a sustained power in the oratorio which renders it one of the most important additions that have been made for many years to the repertory of English sacred music.

In the choice of his subject Prof. Macfarren has been certainly happier than on either of his previous ventures. The story of *Joseph* presents such strong dramatic interest as to be peculiarly well suited for presentation in the form of an oratorio. I cannot, however, think that Dr. E. G. Monk, by whom the libretto has been compiled, has used much judgment in his treatment of the details. For instance, in the first part of the oratorio, where *Joseph* relates his dream to his brethren, instead of the passage being simply given as a narrative, it is thrown into the dialogue form, in the following manner:—

"*Joseph*.—Hear, I pray you, this dream which I have dreamed.

Brethren.—A dream which thou hast dreamed?

Joseph.—Behold, we were binding sheaves in the field, and lo, my sheaf arose, and also stood upright.

Brethren.—Thy sheaf arose?" &c.

In the second part of the oratorio, again, *Joseph* is more than once spoken of as "the Governor"—an epithet which, from its frequent colloquial use, is suggestive of associations which are apt to raise a smile. Having said this much

as to mere verbal details, it is only justice to Dr. Monk to add that the general plan on which the oratorio is laid out is excellent. The first part treats of the love of *Joseph* for *Joseph*, the conspiracy of his brethren against him, his sale to the Ishmaelites, and the grief of his father; while the second opens with the expounding of Pharaoh's dream by *Joseph*, and his installation as Governor over Egypt, from which point the Scripture narrative is pretty closely followed, though, of course, in a somewhat condensed form.

In the older editions of many of Handel's works we find on the title-page "An Oratorio, or Sacred Drama." The latter term may be applied with special force to *Joseph*, which is in conception and form one of the most dramatic works which in sacred music has been written since *Elijah*. Of the thirty-six numbers which it contains nine are entitled "Dialogue," while two others (Nos. 8 and 16), treating of the conspiracy, are nearly in the same form. In his setting of these portions of the work, Dr. Macfarren has been very happy. He has followed a somewhat similar plan to that pursued in the narrative portions of the *Resurrection*; discarding recitative entirely, he has used a free form dictated solely by the exigences of the text. In this matter the music has much analogy with that of Wagner, with whom in many respects Dr. Macfarren has little sympathy. The system of "Leitmotive" (leading themes) is also freely, and often most felicitously, employed; and I cannot but think that much of the impression of sustained strength which the work, as a whole, produces arises from the manner in which these dramatic situations have been seized and musically illustrated.

I have already referred to the superiority of the solo music in *Joseph* as compared with that to be found in Dr. Macfarren's earlier oratorios. On this point space will not allow many details; but a few of the songs ought to be mentioned as of special excellence. Such are No. 7, "Love is strong as death;" *Joseph's* farewell to his country, "If I forget thee, O Canaan;" *Jacob's* lament for his son, "I will rend my clothes;" the duet, "The Lord sendeth the springs into the rivers;" the unaccompanied sextet, "Forgive, if ye have aught against any," and others which might be named as not only interesting, but possessing real charm. The choral writing is masterly. Among the numbers which impressed me most I would name from the first part, the introduction, "O praise our God;" the fugue, "Honour thy father and thy mother;" and the finale, "A voice was heard in Ramah;" and from the second, "See, Pharaoh hath set *Joseph*;" the highly descriptive "If I enter into the city," in which the seven years of famine are depicted; and the concluding number, "O give thanks unto the Lord." The orchestration of the work is full of interesting details. Dr. Macfarren has made freer use of the various percussion instruments (bass drum, cymbals, triangle, and tambourine) than is customary in sacred music. Their introduction is, however, fully justified by the dramatic character of the work, and in no one instance do they appear inconsistent with the dignity of oratorio.

The performance of the by no means easy music was, on the whole, most excellent. The solos were given by Mdle. Albani, Mdme. Edith Wynne, Mdme. Patey, Mr. E. Lloyd, Mr. Santley and Signor Foli, in a manner with which the composer must have been well satisfied, while orchestra and chorus, under the direction of Mr. Walter Macfarren, did their utmost to ensure the success of the work. Dr. Macfarren was called for at the close, and received a richly-deserved ovation.

Saturday, Sept. 22.

A few words only must record last night's concert. Its special feature was Raff's Symphony in G minor, No. 4, played, under the direction of Sir Michael Costa, with a finish and spirit with which I was agreeably surprised, and which contrasted favourably with the performance of Beet-

hoven's symphony on Thursday. The remainder of the programme consisted of miscellaneous vocal and instrumental items, the soloists being Mdme. Sinico, Mdme. Edith Wynne, Mdle. Redeker, Mrs. Mudie-Bolingbroke—who, though apparently very nervous in *Elijah* on Wednesday, has since, by her excellent singing, justified her engagement at a festival of the first rank—Mr. E. Lloyd, Mr. Santley, Signor Foli, and Mr. Cecil Tovey. The last-named gentleman has made considerable progress as a singer since I heard him, for the first time, at last year's Birmingham Festival.

This morning the festival has been brought to a brilliant close by a most interesting selection, comprising Bach's *Magnificat*, Mozart's *Requiem*, and Beethoven's *Mount of Olives*. Bach's great work was heard on this occasion, though not absolutely for the first time in England, yet for the first time with full orchestra. The honour of its first production in this country belongs to the Borough of Hackney Choral Association, which, under the conductorship of Mr. Richard Payne, produced it (accompanied, however, only with piano) at the Assembly Rooms, Stoke Newington, on May 19, 1874. There is probably none of Bach's works so suited for festival purposes as this *Magnificat*. In performance it occupies only forty minutes; it contains several of its composer's most colossal choruses, which, though undoubtedly difficult, are far less so than some parts of the Mass in B minor; and the solos are more popular in style than is frequently the case with Bach. In the performance this morning, the solo parts were sustained by Mdme. Edith Wynne, Mrs. Mudie-Bolingbroke, Mdme. Patey, Mr. Shakespeare, and Signor Foli; and Franz's admirable additional accompaniments were used to supplement Bach's (in parts) skeleton score. Of a work so well-known as the *Requiem* it will be only needful to say that the solos were given by Mdme. Edith Wynne, Mrs. Mudie-Bolingbroke, Mr. Shakespeare, and Mr. Santley.

The performance of the *Mount of Olives* was rendered specially interesting from the fact that a new English version, by the Rev. J. Troutbeck, was used for the first time. Many readers will be aware that in the original the part of Jesus is dramatically treated. In consequence of a strong prejudice which formerly existed against this practice, the older English versions were so far from reproducing the spirit of the original, that in some passages Beethoven's intentions were hardly to be recognised. Thanks, however, in a great measure to the frequent performances of Bach's Passion-Music, our audiences have learned that there is not necessarily any irreverence in singing the words of our Lord. Mr. Troutbeck's translation is remarkably faithful to the original German; and consequently the music to-day has been heard to far greater advantage than has ever before been the case in England. The solos in the *Mount of Olives* were sung by Mdle. Albani, and Messrs. Lloyd and Santley.

I cannot say that as a whole the orchestral and choral performances this morning were up to the mark of previous days. They were extremely good; but one or two bad slips occurred, which it is only fair to set down to the score of fatigue. Indeed, the Leeds singers would be more than human were they not very nearly worn out by their hard week's work; the wonder is, not that there were a few shortcomings, but that these were not far more numerous than was actually the case.

In saying a few concluding words on the general aspects of the festival now ended, it is only due to the Committee to credit them in a great degree with the large success obtained. True, they made one bad error of judgment, which has been already alluded to, and the like of which it is scarcely probable will be repeated; but excepting in the matter of *The Fire King*, they deserve unqualified commendation for their selection of programmes. Of course a certain amount of padding must be expected in the miscellaneous

selections; and there was less at Leeds than at some other festivals which I have attended.

There is reason to expect that the pecuniary results of the festival will be satisfactory; for the returns of attendance show a total increase in numbers of 1728, as compared with the festival of 1874. It is worthy of notice that the best programmes always attracted the best audiences, the largest number having been present this morning, while *Elijah* and *Solomon* came next in order; the three miscellaneous concerts were those which were the most thinly attended.

Let me say, in conclusion, that I have never been present at a festival under Sir Michael Costa's direction from which, as a whole, I have derived so much pleasure. Excepting the liberties taken with *Solomon*, of which I have spoken above, there was absolutely nothing to blame, but everything to praise, for the precision, finish, and refinement with which all the music was played.

EBENEZER PROUT.

THE prospectus of the Crystal Palace Saturday Concerts has been issued during this week, and in the interest of its promises proves itself, as might have been anticipated, fully up to the average of preceding years. First in importance among the novelties we notice a MS. symphony by Schubert (No. 2, in B flat), which has not yet been heard in public. The "Harold" symphony of Berlioz is another announcement which will be heartily welcome. Brahms's symphony, which last season produced so great an effect, is naturally to be repeated, and Raff's "Im Walde" symphony will be given at the Palace for the first time. Works new to this country by Reinecke, Hofmann, and Goldmark are also promised. Among the revivals of old music we find promises of concertos by Bach and Handel, and *The Yorkshire Feast* by Henry Purcell. Modern English composers are to be represented by Sterndale Bennett (the music to *Ajax*, the *May Queen*, and a concerto), Prof. Macfarren (whose new cantata *The Lady of the Lake* is to be given), Mr. J. L. Hatton (a new oratorio, *Hezekiah*), Mr. E. Prout (a new MS. symphony), and Dr. Sullivan (incidental music to *King Henry the Eighth*). In addition to these works, many of the best known compositions of the great masters will be given. The first concert takes place next Saturday, when the programme will include Beethoven's first symphony, Benedict's pianoforte concerto in E flat, played by Mdme. Arabella Goddard, Sullivan's music to *Henry the Eighth*, overtures by Weber and Auber, and various vocal pieces.

THREE new works have been produced at the Opéra National Lyrique, Paris, last week. These were *Gracielella*, by Antony Choudens; *L'Aumonier du Régiment*, by Hector Salomon; and *La Clef d'Or*, by Eugène Gautier. Of these the first two are highly spoken of; the third appears to have been less successful.

AUBER's charming opera *Le Philtre* has been revived with great success at Brussels.

A SOCIETY under the title of the "Bayreuther Patronatverein" was founded at Bayreuth on the 15th and 16th inst. by the friends of Wagner. Its object is to establish the Bayreuth Festival Performances on a permanent footing. For this purpose it is proposed to institute, under the direction of Wagner himself, a school for the training of singers, instrumentalists, and conductors, for the highest class of musical and musico-dramatic performances. In the current number of the *Musikalisches Wochenblatt* appears an interesting sketch by Wagner himself of his proposed plan of operations, which, as it occupies more than a page, we are unfortunately prevented from quoting.

THE season of the Gewandhaus Concerts at Leipzig will commence on the 11th prox.

MESSRS. PIGOTT AND Co. (Dublin) announce the publication of a volume of Irish Music selected

from the Petrie Collection, and arranged by Mr. Hoffmann for the pianoforte. The book contains 200 hitherto unpublished airs.

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